

# THE MUSICAL TIMES

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OCTOBER 14, 15, 16, and 17, 1908.

WEDNESDAY, Oct. 14.  
1 p.m. "Elijah" (Mendelssohn).  
3 p.m. "Ode to Wellington" (Stanford) and Miscellaneous Selection.THURSDAY, Oct. 15.  
1 p.m. "Lay of the Bell" (Max Bruch), "Watch ye, pray ye" (Bach), Symphony No. 1, in G minor (Kallinnikov).  
3 p.m. "Andromeda" (Rootham), "King Olaf" (Elgar).FRIDAY, Oct. 16.  
1 p.m. "Passions" Oratorio (Woytsch), Choral Symphony (Beethoven).  
3 p.m. Evening Concert, Miscellaneous Selection.SATURDAY, Oct. 17.  
2 p.m. Opera. "Die Walküre." Wagner.

Mesdames Agnes Nicholls, Percival Allen, Emily Squire, Henry Wood, Alice Hare, Jenny Taggart, Kirkby Lunn, Maria Velland, Phyllis Lett, Gertrude Lonsdale, Dilys Jones, and Clara Butt. Messrs. Ben Davies, John McCormack, Walter Hyde, Lloyd Chandee, Dalton Baker, Robert Radford, Charles Knowles, Plunket Green, Kennerley Rumford, Frederic Austin, Marcus Thomson. Miss Mildred Pritchard and Herr Fritz Kreisler. Conductor, Mr. George Riseley.

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pleased beyond measure by his delivery of the two great and difficult  
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TOUR, 1908.

THE TIMES.

May 14, 1908.

Mr. Robin Overleigh, who gave a vocal recital yesterday in Bechstein Hall, has a baritone voice of charming quality, and he has evidently been well trained. . . . His old French songs were phrased and delivered with distinct musical ability; Caccini's "Amarilli" was a good example of sustained singing, and Carissimi's "Vittoria" was brilliantly sung. . . . Walford Davies's "This ae nighte" was made duly impressive, however, and "I love the jocund dance" was so skilfully sung that it had to be repeated. A couple of songs by A. H. Brewer, Blow's "Self-Banished," and well-known songs by Bennett, Arthur Somervell, and Parry were also given, and the singer made a distinct success.

THE STANDARD.

May 14, 1908.

Praise is due to Mr. Robin Overleigh for presenting such an unconventional programme at his recital in Bechstein Hall yesterday afternoon, and also for his ability in sustaining the interest of a large audience to the very end. He uses his well-trained baritone voice effectively and with a good method of production. The tone is even throughout its range, and of a musical quality, but his singing of Caccini's "Amarilli" and Carissimi's "Vittoria" was expressive, and his phrasing artistic. His rendering of Brahms's songs was his best effort, as they were given with the dignified interpretation they need, and moreover it proved that he will be invaluable in oratorio. He was successful in two new songs by Dr. Herbert Brewer, sung with considerable charm of voice and style.

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| 5. PASSACAGLIA (from "A SONG OF JUDGMENT") .. .. .                | C. H. LLOYD 2 0       |
| 6. CANTO POPOLARE (from "IN THE SOUTH") .. .. .                   | EDWARD ELGAR 2 0      |
| 7. CANTIQUE D'AMOUR .. .. .                                       | THEO. WENDT 1 6       |
| 8. { AVE MARIA } .. .. .  | ADOLPH HENSELT 2 0    |
| 9. { IL LAMENTO } .. .. .   | ADOLPH HENSELT 2 0    |
| 10. PROCESSION TO THE MINSTER ("LOHENGRIIN") .. .. .              | WAGNER 1 0            |
| 11. IN TE DOMINE SPERAVI .. .. .                                  | J. W. G. HATHAWAY 2 6 |

(To be continued.)

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## The Musical Times.

AUGUST 1, 1908.

### A VISIT TO PRESTON.

'A manufacturing town in Lancashire.' Such is the passing thought of the traveller as he beholds Preston from the railway carriage in journeying to the Lakes, or to Scotland. If, however, he tarry there awhile, he will find, upon a closer acquaintance with this great seat of the cotton industry, much to interest him and not a little to commend. Standing on an eminence, 120 feet above sea-level, overlooking the river Ribble and surrounded by pleasing scenery, Preston is beautiful for situation. Those grimy conditions which seem inseparable from manufacturing centres are scarcely observable, indeed, many a residential town might envy its three public parks, a trio of sylvan retreats charmingly laid out and yet not un-naturalised in the process. Antiquity? Yes: in Athelstane's reign (925-940) Amounderness, the hundred in which the place is situated, was granted to the cathedral church of York; hence its chief town came to be known as Preston or 'priest's town.' Kingly favour? Yea, verily, to the extent of fourteen Royal Charters, covering a period of six centuries, from that granted by Henry II. in 1179 to that of George IV. in 1828.

Pageants have nowadays become as plentiful as blackberries in autumn, but compared with Preston they are of mushroom growth. Away back in

the 12th century the Guild Merchant of Preston originated in the Royal Charter of Henry II., whereby the burgesses were entitled, in addition to the usual franchises, 'to safe transit throughout the Kingdom, exemption from toll pontage, and stallage, and liberty to buy and sell peaceably; also power to hold a Guild, for the renewal of freedom to the burgesses, the confirming of by-laws, and other purposes.' When the first Guild Merchant was held at Preston is not definitely



THE ARMS OF PRESTON.

known, but one took place in 1329. These Guild meetings, or celebrations, were formerly held irregularly, but since 1542, they have taken place at stated intervals of twenty years, the last in 1902. As the patron saint of the Guild is St. John the Baptist, the celebration commences on the first Monday after the anniversary of the decollation or beheading of St. John. In old days the proceedings lasted a month, but since 1842 they have been limited to the duration of a week. From



THE HARRIS FREE LIBRARY AND MUSEUM, AND THE TOWN HALL, PRESTON.

(Photograph by Mr. Arthur Winter, Preston.)

Mr. A. Hewitson's 'History of Preston' we learn that 'in addition to the transaction of Burgess business, the renewal of freedom, &c., merry-making, feasting, processional displays, and popular entertainments have long been conspicuous items in the programme of Preston Guild.' At the celebration of 1397—the second reliably-dated festival—the Guild hospitality was unbounded. Eight fat oxen, half-a-dozen bullocks, upwards of a score of 'sheep ovis,' sixty loads of 'brewed wort' (new, sweet beer), and two loads of 'brown havre' (brown oat-bread) were freely served to all comers by the Mayor and others, the bulk of this substantial old English cheer having been prepared in the Moot or Town Hall.

As to the Guild Merchant processions. In 1762 one particular attraction was the marching



DR. R. C. BROWN.

PRESIDENT OF THE PRESTON MUSICAL FESTIVAL.  
(Photographed specially for this article by Mr. Arthur Winter, Preston.)

of 300 brilliantly-attired ladies. In 1802 there were two very notable processions. In the first were the principal noblemen, gentlemen, merchants, and manufacturers of Preston and the neighbouring counties. The manufacturers were headed by John Horrocks, of 'long-cloth' fame and the first great extender of the cotton trade of Preston, and John Watson, who, with one Collinson, built and worked the first cotton mill in the town. Twenty-four 'young, blooming, handsome' female cotton operatives, attired in dresses of locally manufactured material, preceded the general body. The second procession comprised nearly 400 county ladies, walking in couples, each lady adorned with a plume of feathers, and all so exquisitely attired that some of the dresses were said to be worth upwards

of £10,000! The trade fraternities added to the picturesqueness of the processions by their elaborately emblazoned banners, the mottoes woven therein being as ingenious as they were appropriate. Four of them are subjoined, with the dates of the incorporation of their respective trades:

Woolen weavers	-	Weave truth with trust.	A.D. 1135
Carpenters and Joiners	-	By hammer and hand.	1477
Clockmakers	-	Time the ruler of all things.	1632
Glaziers	-	Give us light, O Lord.	1637

The thorny question of precedence in the trades procession is now settled by ballot. This method avoids the difficulty created in 1822, when the gardeners claimed priority over the tailors by reason of the antiquity of their calling—Eden before garments. Whereupon the Tailors' Fraternity of Journeymen, in upholding 'the dignity of their sacredly instituted profession,' declined to attend unless they were allowed 'to take that situation which the high antiquity of their trade demands—a trade first taught by instinct, and matured in the earliest age.' In its philosophy this protest is worthy of the author of 'Sartor Resartus.'

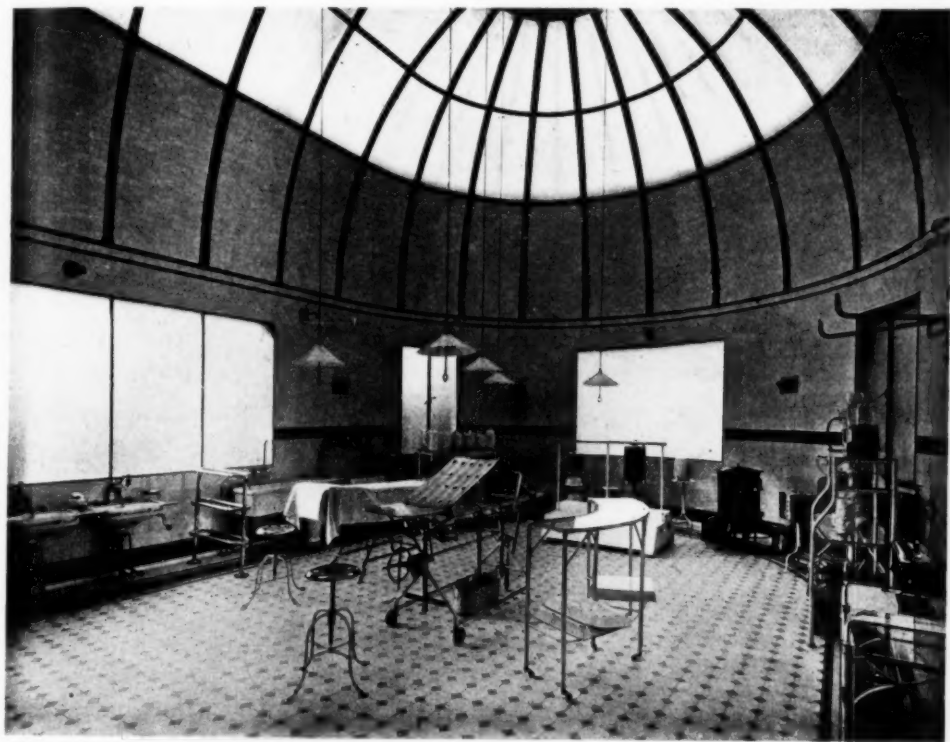
Music has formed an important part in these Guild Merchant festivities, held every full-score of years. It appears that at the celebration of 1762 the composer of 'Rule, Britannia' took an active part in the musical doings. This information is derived from a contemporary pamphlet, preserved in the British Museum, which gives a detailed account of the proceedings. The reference to music is literally as follows: 'Performers at the public Breakfasts and Concertos, Miss Brent, Signior Tenducci, Dr. Arne, Mr. Arne Junr., Mr. Desaubrys, Signiors Dasti, Blanck, Richter, Mr. Richardson, Master Bromley (on the harp), Mr. Lambourne (on the musical glasses), &c.' From the same source we learn that 'Large quantities of ale and beer, and cold provisions of all sorts, were ordered to be distributed among the populace each day.'

In 1782 oratorios, in addition to 'plays, masquerades, assemblies, and races,' constituted the chief sources of entertainment. The 'Messiah, by Mr. Handel,' was performed at the Parish Church in 1802, doubtless in connection with the Guild celebration of that year. Forty years later the 'Messiah' was also performed in the parish church 'by a numerous and capital band,' the *Musical World* records, adding that 'the chorus, under the direction of Mr. Holden, of Liverpool, was very effective in its way.' At the last celebration four important concerts were given, as recorded by 'Our special correspondent' in THE MUSICAL TIMES of October, 1902.

It is impossible to overestimate the value to any city, town, or village of a cultured musical amateur, one who loves the art and fosters it by his example, financial support, and wise counsels. And is not this specially the case when he is a man of high character and social influence, in addition to being

held in the greatest respect by all classes of the community? Preston is indeed fortunate in possessing such a true lover of music in the person of Dr. R. C. Brown, the senior doctor of the town. Born seventy-two years ago in the house wherein he now resides, in which he has passed nearly the whole of his long and useful life, and in which his father practised the healing art before him, Dr. Brown has long been fully qualified for the title of the good physician of Preston. As a former honorary organist of Trinity Church, as a warm supporter of the Preston Choral Society, and as President of the Preston Musical Competition Festival, he has shown and still continues to show

To visit the Preston and County of Lancaster Queen Victoria Royal Infirmary in the company of Dr. Brown is a most interesting experience. In this beautifully-kept and well-arranged home for the sick and suffering poor, with its bright wards and efficient medical and nursing staff, our cicerone, as the senior consulting physician, carries his musical theories into practice. He has presented a two-manual organ to the chapel, also a pianoforte with pianola attachment, which stands in one of the corridors, so that the patients are able to hear the strains thus mechanically produced. How the worthy doctor delights in playing to his guest and Miss Goffin, the able matron-superintendent



THE OPERATING THEATRE OF THE PRESTON AND COUNTY OF LANCASTER QUEEN VICTORIA ROYAL INFIRMARY, PRESENTED BY DR. R. C. BROWN, PRESIDENT OF THE PRESTON MUSICAL FESTIVAL.

(Photograph by Mr. Arthur Winter, Preston.)

practical sympathy with the cause of music in his native town. In a paper entitled 'Music and Medicine,' which he read before the Fylde Medical Society, Dr. Brown said that 'music is a very valuable health-maintaining and health-restoring agent, and that the benefits which it confers are especially valuable now that the nervous element is recognised as having such an important share in the production of illness.' This testimony to the use of music as a therapeutic agent is valuable, especially as it comes from a septuagenarian medical man of remarkable nervous energy.

of the Infirmary, first, on the pianola, a selection from German's 'Merrie England,' and then, on the organ, the chants and tunes which he heard and wrote down from memory at the Foundling Hospital during his student period in London half-a-century ago!

These two musical gifts are, however, mere trifles compared with the surgical and medical benefactions to the Infirmary which have caused many sufferers to bless Dr. Brown's name. He built and equipped at his entire expense (£2,700) the splendid operating theatre erected in 1899, of which

a photograph is given on p. 503. With its adjoining separate rooms for administering anæsthetics, sterilising the instruments, and for the consultations of the surgeons, this most valuable adjunct to the Infirmary is complete in every department. Dr. Dixon Mann, of Manchester, has referred to it as 'a revelation,' adding, 'I have been in many operating theatres in England, France, Germany and Italy, but I have never seen anything to compare with the one at Preston.'

So eminent an authority as Sir Frederick Treves said, at the opening of a new isolation hospital in the town, that he thought Preston was singularly fortunate in its hospitals. On the way to that

given three conservatories, two for convalescent adult patients—one for women, the other for men in which they may smoke—and one for children to play in; also two revolving summer-houses for the open-air treatment of children, and a billiard-room for the medical staff. These munificent gifts, prompted by a warm-hearted generosity towards suffering humanity, will perpetuate the good and honoured name of Preston's music-loving doctor.

Preston has every reason to be proud of its public buildings. First and foremost in regard to architectural stateliness is the Harris Free Library and Museum, a magnificent Grecian building, considered by competent judges to have only two



THE PARISH CHURCH, PRESTON.

(Photographed specially for this article by Mr. Arthur Winter, Preston.)

building he had the pleasure of visiting the Infirmary, and he could say, without any wish to be flattering, that he had never seen a more magnificently equipped operating theatre, or a building kept in a more extraordinarily precise state than that was. About twelve months ago a splendid up-to-date sterilizing room was added, its cost being defrayed by Mrs. Holgate Brown, one of the most benevolent and indeed most generous ladies in Preston.

Dr. Brown has followed his magnificent gift by presenting installations of an up-to-date X-ray apparatus and the Finsen light. He has also

rivals in England—St. George's Hall, Liverpool, and the Corinthian façade of the British Museum. Designed by a local architect, the late Mr. James Hibbert, the building (see the illustration on p. 501) was opened in October, 1893. Its four external inscriptions are:

The Dedication. To Literature, Arts, and Sciences.

A Declaration. On earth there is nothing great but man, in man there is nothing great but mind.

A Precept. Reverence in man that which is supreme.

A Promise. The mental riches you may here acquire abide with you always.

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Flüte ba  
Violoncel

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Swell  
Swell  
Swell  
Choir  
Swell

As attractive internally as it is beautiful externally, this noble building combines in miniature a National Gallery, a Natural History Museum, and a British Museum, the lower portion of the premises being devoted to a reading-room and the lending library. Of supreme interest and importance is the rich collection of pictures, especially the Newsham bequest, valued at £40,000, consisting of fine specimens of the modern British School, including a Turner and eighteen works by David Cox! Sculpture is also greatly in evidence, one of the treasures in this department being Mr. G. F. Watts's marble bust 'Clytie,' which stands on a splendid block of beautiful onyx-marble. The librarian, Mr. W. S. Bramwell, and Mr. W. B. Barton, the curator of the museum and art galleries, are to be warmly congratulated on the treasures committed to their charge.

The Town Hall is a noble Gothic building designed by Sir G. Gilbert Scott (see the illustration on p. 501), and opened in 1867. The Public Hall, formerly known as the Corn Exchange, contains an organ upon which recitals are frequently given by Mr. James Tomlinson, the Corporation organist, appointed to that office in 1882, and whose portrait is given opposite. The following is the specification of this four-manual instrument, built by Messrs. Wilkinson & Son, of Kendal, in 1882, at a cost of £3,000, and presented to the Corporation of Preston by Mr. John Dewhurst:

GREAT ORGAN (14 stops).			
	Feet.		Feet.
Double open diapason	16	Twelfth	2½
Open diapason	8	Fifteenth	2
Horn diapason	8	Sifflot	2
Hohl flöte	8	Sesquialtera (4 ranks)	—
Gamba	8	Mixture (3 ranks)	—
Principal	4	Trumpet	8
Wald flöte	4	Clarion	4

SWELL ORGAN (16 stops).			
Double diapason	16	Larigot	1
Violon diapason	8	Rosignol	1
Charibel	8	Mixture (3 ranks)	—
Salicional	8	Sharp mixture (4 ranks)	—
Voix céleste	8	Contra fagotto	16
Octave violon	8	Cornopean	8
Orchestral gamba	8	Oboe	8
Viole d'amour	4	Clarion	4
Flageolet	2		

## Tremulants (2).

CHOIR ORGAN (9 stops).			
Liedlich bourdon	16	Celestina	4
Liedlich gedacht	8	Gemshorn	4
Dulciana	8	Flautina	2
Spitz flöte	8	Clarinet and bassoon	8
Röhr gedacht	4		

## SOLO ORGAN (6 stops).

Flûte harmonique	8	Tromba	8
Concert flute	4	Orchestral oboe	8
Piccolo harmonique	2	Vox humana	8

## Tremulant.

PEDAL ORGAN (9 stops).			
Double open diapason	32	Super-octave	4
Open bass	16	Mixture (3 ranks)	—
Sub-bass	16	Posaune	16
Flute bass	8	Trumpet	8
Violoncello	8		

Manual compass: CC to C = 69 notes.  
Pedal compass: CCC to F = 30 notes.

## COUPLERS.

Solo to great.	Solo to pedals.
Swell to great, super-octave.	Swell to pedals.
Swell to great unison.	Great to pedals (left hand).
Swell to great sub-octave.	Great to pedals (right hand).
Choir to great.	Choir to pedals.
Swell to choir.	Pedal vents <i>pp</i> .

## ACCESSORY MOVEMENTS.

Four combination pedals, acting upon the stops of the great organ, each effecting a proportionate and simultaneous combination of stops upon the pedal organ.

Double-acting horse-shoe pedal acting upon vents, by which all the pedal organ stops can be cut off, except the sub-bass equivalent to the draw-knob 'pedal vents,' and causing the great organ combination pedals to become inoperative as regards the pedal organ.

Three combination pedals acting upon the swell organ.

Two combination pedals acting upon the solo organ.

Two combination pedals acting upon the pedal organ.

Pedal acting upon the tremulant to the solo organ.

Double-acting horse-shoe pedal acting upon the swell to great unison coupler.

## GENERAL SUMMARY.

	Stops.	Pipes.
Great organ	14	1,150
Swell organ	16	1,200
Choir organ	9	540
Solo organ	6	306
Pedal organ	9	330
Couplers	12	—
Totals	66 draw-stops.	3,673

Education is well provided for in the Grammar School, dating from 1666, and last year there was



MR. JAMES TOMLINSON.

ORGANIST TO THE CORPORATION OF PRESTON.

(Photographed specially for this article by Mr. Arthur Winter Preston.)

opened a splendid new Secondary School for Girls, a building charmingly situated amidst the sylvan amenities of Moor Park. This important and well-equipped addition to the educational advantages of the town is under the auspices of the Corporation: already upwards of 200 pupils have been enrolled, and, under so efficient a head-mistress as Miss Stoneman, M.A., The Park School bids fair to become a great success.

It is not easy to obtain detailed information concerning the past history of music at Preston. Dr. Brown has recently unearthed some curious documents relating to the Preston Catch and Glee Club, an almost unknown organization which appears to have had a vigorous existence during the first half of the last century. Its members met

week by week at the Bull Hotel or Tavern for singing and refreshments. Rules III. to VI. of the Club were somewhat curious:

III. That the proposer of a new Member be accountable for the amount of his first year's subscription.

IV. That each member pay two shillings and sixpence to the Treasurer on his admission, for the purpose of providing a Glee, upon which his name shall be endorsed, and shall, (together with the other Music,) be considered the joint property of the Club for the time being, which Club cannot be dissolved so long as any subscribing Members are in existence.

v. That any Member being desirous of taking any Music out of the Library, shall enter the same in a book appropriated for that purpose; making himself accountable for the value thereof; and any Member taking Music out of the Library aforesaid, and not returning the same on or before the next Meeting, shall forfeit for each Piece or Book, two shillings and sixpence, or be excluded.

VI. That for the purpose of providing Refreshment, &c., the Annual Subscription of each Member shall be the sum of Twelve shillings and sixpence, to be paid in advance.



MR. W. W. GALLOWAY, J.P.  
PRESIDENT OF THE PRESTON CHORAL SOCIETY.  
(Photograph by Sarony, Scarborough.)

Some of the receipted accounts which Dr. Brown has rescued from destruction are very amusing. For instance, Mr. Whittle was paid five shillings for 'Removin a Peanana to the Theatre and back,' and the price of gas was 11s. 8d. per 1,000 feet. The refreshment bills show considerable differences between the quantity of liquor consumed and the eatable side of the account. Here are some items: October 4, 1843: Ale, &c., £1 11s.; Suppers, 4s.; on November 22 following, Ale, &c., cost £1, and '4 Welsh rabbits 1s. 4d.' On another occasion 'Whiskey Punch' is invoiced at 12s.; a bottle of port wine, 5s.; pies, 8s.; sausages, 6s.; and so on, the ale bill for November, 1842, reaching the substantial

amount of £7 19s. 6d. In regard to the more important matter of musical fare enjoyed at these local music-makings, we learn on good authority that it consisted of Elizabethan madrigals (Morley and others), and the works of glee-writers, 'with plenty of Bishop.'

The Preston Choral Society has existed, with certain vicissitudes, for at least sixty-eight years. According to the *Musical World* of December 31, 1840, at a public rehearsal the grand chorus 'March into the Mount of Olives' [!] was given in a most splendid style and was very loudly applauded. Mr. Thomas Dilworth, a former secretary of the Society who joined 'in the fifties,' remembers hearing of a forerunner Society in Preston, though of a somewhat primitive character. 'Their efforts,' he says, 'were mainly confined to Handel. They held their practices in a school-room in Walker Street. There they left a heritage of wind instruments, which included a serpent, bassoon, French horns, an old yellow clarinet, and a four-keyed flute, together with a pair of drums which when beaten sounded like barn doors.' Mr. Dilworth recalls a performance of 'Elijah,' given on more modern and ambitious lines after the Society had been reconstituted. When some of the committee reproached Fawcett, the conductor, for his extravagance in the matter of principals and band, that gentleman retorted: 'O — the expense, it was a good concert!'

The Society is mentioned in 'THE MUSICAL TIMES' of December, 1852, in the following terms:

PRESTON.—The Preston Choral Society gave their first public rehearsal in the month of October. The programme comprised selections from Handel's oratorios, 'Judas Maccabeus' and the 'Messiah,' the overture to 'Samson,' and Beethoven's difficult Hallelujah Chorus. Mr. Fawcett assumed the baton of the conductor, the duties of which office he discharged with considerable grace, and often evinced in a marked manner the control he had over the mass of performers under his command, a state of discipline alike creditable to him and to them. Mr. Crompton ably filled the place at the leader's stand; and Mr. S. Bamber presided at the harmonium.

A little later, the issue of this journal for February, 1853, records further progress in these words:

THE PRESTON CHORAL SOCIETY gave its second public performance on Tuesday last, when the first and large parts of Haydn's 'Creation' were well executed to a second and delighted audience, at the Theatre Royal, in Preston, which was filled on the occasion. It is stated to hold 2,000 persons.

In addition to Mr. Fawcett, the names of former conductors include those of Parry, Riley, and C. J. Yates; in more recent years the baton has been in the hands of Signor Risegari, the late Dr. Hiles, Dr. Henry Coward, and Mr. J. E. Adkins; Dr. Bairstow is the present conductor.

Mr. W. W. Galloway, J.P., the President of the Society, is an Associate of the Royal College of Organists and he was a pupil of Sir Frederick Bridge when the Westminster Abbey organist was at Manchester Cathedral. At the early age of fifteen

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Mr. Galloway undertook the duties of honorary organist at the Cannon Street Congregational Church. He subsequently officiated in a similar capacity at Christ Church, Fulwood, and St. George's Church, Preston. The President has been a true friend to the Preston Choral Society. He has assisted it by his valuable advice and kind encouragement, and but for his very liberal financial aid, the Society on more than one occasion would have completely collapsed. The Society proposes to perform Elgar's 'The Kingdom' at one of its concerts next season, thus furnishing proof of the resources and enterprise of the musical folk of Preston.

In February, 1905, doubtless stimulated thereto by the extraordinarily successful examples of Morecambe and Blackpool, Preston held its first Musical Competition Festival, under the presidency of Dr. Brown. So much success attended this initial effort that a Competition Festival has since been held annually. As at Morecambe and Blackpool, the children's day has been one of the most attractive and interesting features of this music-making. It was pleasant to hear from the lips of Mr. James Taylor, of the *Lancashire Daily Post*, striking testimony to the value of the competition movement as a means of promoting higher education in music. Speaking from an experience of thirty years in the town and district of Preston, Mr. Taylor says the standard of attainment has been so greatly raised that the pieces now sung could not have been attempted formerly. Sight-reading has been much improved, and so has singing in the various churches—'in fact,' he adds, 'these competitions react all round.' Moreover, there has been an immense elevation in the standard of taste, not only as regards performers, but also on the part of listeners. The good music heard by the public at these festivals has been a revelation to many of those who have attended the contests and concerts, with the result that, to quote Mr. Taylor's words, 'they will not stand the royalty song or common ballads, as they prefer to listen to Mozart and other great composers.' One outcome of these competitions has been the formation of two new choral organizations in the town—the Preston Lyric Society (conductor, Mr. Joseph Smith), and the Preston Vocal Union (conductor, Mr. Herbert Whittaker).

The Parish Church of Preston is hoary with antiquity, the earliest building having been erected in the first century after the establishment of the Christian religion in this country. Originally dedicated to St. Wilfrid, Archbishop of York, the sacred edifice was, at the Reformation, re-dedicated to St. John. The present fabric is wholly modern. Neither architecturally nor acoustically is the church improved by its heavy galleries (see the illustration on p. 504). All the windows are of beautifully stained glass, the east window, presented by the late Sir H. Bold Hoghton, being specially handsome. The business affairs of the church were formerly managed by 'Four and twenty gentlemen,' corresponding to a select vestry. It was not until the year 1749 that the accounts of

the 'Gentlemen and XXIV.' were given in detail. A few extracts from the payments made in the past are subjoined: they are taken from 'Records of the Parish Church of Preston in Amounderness,' by Tom C. Smith (1892):

1751.	Henry Barns (Clerk) for repairing Bells, Clock, his Sallery, &c. ...	9	15	10
	Mr. Hesketh for 6½ gallons of Red port ...	2	0	6
1791.	Two surplices ...	6	8	10
1792.	An umberellow for the Vestry ...	14	0	
1796.	Wine for the Bishop ...	10	4	½
	Ale for the ringers ...	2	0	0
1799.	Loss by a bad half Guinea by some of the churchwardens ...	10	6	
1802.	A new Hearse ...	24	3	10
1804.	Wine for the Bishop ...	1	2	0
1806.	The churchwardens (expenses for dinners) ...	3	5	0
1811.	Paid for 8 fox heads ...	18	8	

The earliest known reference to an organ in the church is contained in a curious communication



MR. J. E. ADKINS, MUS.B., F.R.C.O.  
ORGANIST AND CHOIRMASTER OF THE PARISH CHURCH, PRESTON.  
(Photographed specially for this article by Mr. Arthur Winter, Preston.)

written in 1574 by the Rev. Nicholas Daniel, vicar of Preston, and addressed to the Bishop of Chester. In this letter the former reverend gentleman sets forth in minute detail his parochial troubles. He says, *inter alia*, 'And we have here a Popish boy or parish clerke not knowne in y<sup>e</sup> church but only at organe upon the Sonday and such a noyse they made y<sup>e</sup> no man understood a word they singe, no Geneva psalme they will have before the sermon,' and so on. Thomas Lyvesey, the parish clerk, denied the charge brought against him by Vicar Daniel in these words: 'That he being one that can sing and plaie on the Organes and a teacher of children to sing dyd nev' singe a psalme before the sermon nor hath no booke of psalmes.' The

above extracts throw an interesting light upon the state of parochial church music in England during the latter part of the 16th century.

The present organ, which dates from 1802, was built by James Davis, of London, and presented to the church by John Horrocks, M.P. for the borough. This instrument, which had no pedals, was placed in the West Gallery, where, after having been added to at various times, it remained until 1889. In that year the organ was entirely rebuilt by Messrs. Hill & Son and placed in the north aisle of the chancel. It now consists of three manuals and a pedal, 17 stops on the Great organ, 14 on the Swell, 9 on the Choir, and 8 on the Pedal, making a total of 48 sounding stops, in addition to 7 couplers.

Mr. James Edward Adkins, Mus.B., F.R.C.O., the present organist of the church, was born at Belfast, on December 14, 1867. He began his musical career at the age of nine as a chorister of Ely Cathedral, where he remained until 1882. After having been an articulated pupil of the late Dr. E. T. Chipp, organist of the cathedral, he entered the Royal College of Music, where he studied under Sir Walter Parratt and Sir Frederick Bridge, and played the viola in the College orchestra. In 1887 he qualified for the Fellowship diploma of the Royal College of Organists, and took the degree of Bachelor of Music at the University of Durham in 1895. His organ appointments have been St. Anne's, Wandsworth, 1884; All Saints', Grosvenor Road, Pimlico, 1885; St. Stephen's, East Twickenham, 1886; Esher Parish Church, 1887; and Preston Parish Church, 1890, in succession to Mr. J. J. Greaves, who had held the post for nearly sixty years!

Mr. Adkins—who, by-the-way, is an ardent Freemason—has published a Full Communion Service in B flat, and an Evening Service in D; to the 'Organists' Quarterly Journal' he contributed a Dirge, and he has recently composed a setting of Tennyson's 'Tears, idle tears,' which is being specially printed for next year's Musical Competition Festival at Preston. His unpublished compositions include two Concert overtures for full orchestra; a Sonata for the organ; settings of 'Rock of Ages' and the 'Pentecost'; two settings of the *Cantate Domino* and *Deus misereatur* written for the choir of Albany Cathedral, U.S.A.; and an Evening Service for men's voices. He was for many years acting secretary of the Northern section of the Royal College of Organists, indeed, he originated, in 1893, the meetings held in Manchester and Leeds and that have since been extended to other large cities and towns in the provinces. As an active member of the Preston Musical Festival Committee, Mr. Adkins has done much towards promoting the success of that organization. At next year's meeting he will appear in the threefold capacity of adjudicator, composer, and accompanist.

The choir of Preston Parish Church consists of about forty voices, all the men and boys, except the soloists, rendering voluntary service. The anthem repertoire is very large and eclectic.

Oratorios are occasionally sung in the church; the works that have been given include Haydn's 'Passion,' Schubert's 'Song of Miriam,' Spohr's 'Last Judgment' and 'Calvary,' Mendelssohn's 'St. Paul' (Part I.) and 'Christus,' and Gounod's 'Redemption.' In December next it is proposed to give Parts I., II., and III. of Bach's 'Christmas Oratorio.' From this it will be seen that the music at Preston Parish Church is well cared for under the direction of its enthusiastic organist and choirmaster.

For kind help in the preparation of this article the writer desires to express his indebtedness to Dr. R. C. Brown, Mr. James Taylor, and Mr. J. E. Adkins.

DOTTED CROTCHET.

## GLUCK IN ENGLAND.

CHRISTOPH WILLIBALD RITTER VON GLUCK.

BORN, JULY 2, 1714: DIED, NOVEMBER 15, 1787.

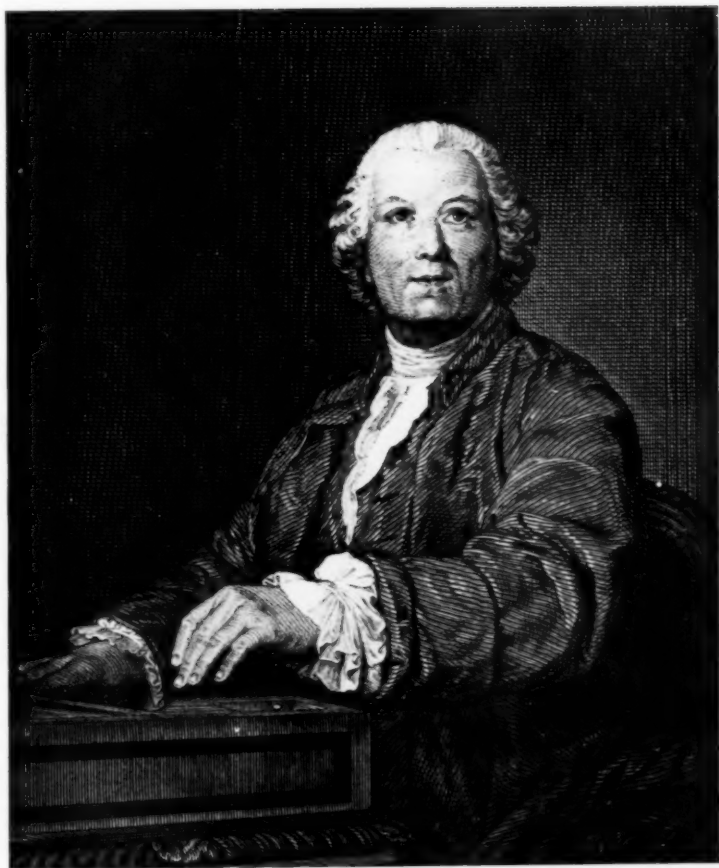
Gluck was thirty-one years of age when he paid his only visit to England. He came here in 1745, a memorable year in the history of our country. A spirit of unrest prevailed owing to the invading proclivities of 'Bonnie Prince Charlie.' When, in December, the Pretender had reached Derby with his six thousand men, London was stricken with panic. So great was the run upon the Bank of England that cheques were paid in sixpences in order to gain time, and so prevent the Old Lady of Threadneedle Street from 'breaking' or 'stopping payment.' And the King sent his jewels to a vessel in the Thames. No wonder that matters operatic were at a standstill during the anxious period of 'The Forty-five.' Burney tells us that the great Opera House in London was 'shut up this year on account of the Rebellion, and popular prejudice against the performers, who, being foreigners, were chiefly Roman Catholics.' Soon, however, a new era dawned in the operatic world, with Gluck as its shining light.

Let us take a peep at the then peaceful interests of the nation, especially the sister arts of painting and music. William Hogarth, aged forty-eight, was at the zenith of his fame. Joshua Reynolds, then a young man of twenty-two years, had already begun to add lustre to his name. In the realm of music the Madrigal Society—which met at the 'Founders' Arms,' Lothbury—had entered upon the fourth year of its long and still vigorous life. Concerts were given at Hickford's Rooms, at the west end of the town, and at the 'Swan' and 'Castle' Taverns situated citywards. Church music in the metropolis was represented by Dr. Greene (aged fifty), organist of St. Paul's Cathedral, and John Robinson, who discharged (more or less) the combined duties of 'chief musician' of Westminster Abbey with those of two other churches, St. Lawrence Jewry, and St. Magnus, London Bridge. Arne and Handel—of whom more anon—reigned supreme as the master-musicians in the land of their birth and adoption. Such then was the state of music in London in the year 1745.

The Musical Times.]

From the painting by J. S. Duplessis.

[August 1, 1908.]



Carl Philipp Emanuel Bach

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If the information concerning Gluck's visit to England is somewhat meagre, it is reliable. The chief sources are two—Dr. Burney and the advertisements in the London journals of the day. Burney, at that time just passing out of his teens, was full of the enthusiasm which is at summer heat in a youthful lover of music. He twice tells us in his 'History of Music' (vol. iv., pp. 452 and 662) that his information is derived from personal knowledge and observation. 'As I first arrived in London in the year 1744,' he says (p. 662), 'I am enabled to give the reader an exact account of the general state of Music there at that time and since from my own memory and knowledge, without consulting books, or trusting to tradition.' Could anything be more satisfactory?

The reputation which Gluck had made as a composer of Italian operas, at Milan (beginning with 'Artaserse,' produced December 26, 1741), Venice and Turin, doubtless prompted an invitation to England for the re-opening of the Opera House in 1746. No definite information is available as to who sent the invitation or the exact date when the composer first set foot on our shores. The name of Lord Middlesex has been associated with the coming of Gluck, and the date of the composer's arrival here is given as 'towards the end of 1745.' Certain it is that on January 7, 1746, the music of Gluck obtained its first hearing in this country. The advertisement columns of the *General Advertiser* of that date furnish the desired information:

## HAY-MARKET.

At the King's Theatre in the Hay-market, this Day, will be perform'd a Musical Drama, in two Parts, call'd LA CADUTA DE' GIGANTI, THE FALL OF THE GIANTS. With Dances and other Decorations entirely new.

Pit and Boxes to be put together, and no Persons to be admitted without Tickets, which will be delivered this Day, at the Opera-Office in the Hay-market, at Half a Guinea each. Gallery 5s.

By His Majesty's Command, No Persons whatsoever to be admitted behind the Scenes.

The Gallery to be open'd at Four o'Clock. Pit and Boxes at Five. To begin at Six o'Clock.

\*. The Subscribers to the Opera are desired to make the last Payment of their Subscription-Money to the Treasurer, at the Opera-Office in the Hay-market, where Attendance will be given this and every Day, from Ten 'till Two, to receive the Same, and deliver out the Silver Tickets.

Burney records that the opera was 'performed before the Duke of Cumberland ['Butcher Cumberland'], in compliment to whom the whole was written and composed.' He goes on to tell us that 'the [male] singers were Monticelli, Jozzi, and Ciacchi; with Signora Pompeati, afterwards better known by the name of Madame Cornelié, and Frasi. The first woman, Imer, never surpassed mediocrity in voice, taste, or action; and the Pompeati, though nominally second woman, had such a masculine and violent manner of singing, that few female symptoms were perceptible. The new dances by Auretti, and the charming Violetta, afterwards Mrs. Garrick, were much more applauded than the songs, which, however, for the time had considerable merit.'

The 'nominally second' but masculine woman Pompeati became the notorious Mrs. Cornelys,

styled the 'Circe of Soho Square,' by reason of the 'Society' entertainments, concerts and masked balls she gave at Carlisle House in that well-known thoroughfare. Giulia Frasi, then a young singer, afterwards achieved fame as a singer in Handel's oratorios. She was a pupil of Burney, doubtless for theory. When she told Handel that 'she should study hard and was going to learn thorough-bass in order to accompany herself,' records Burney, 'Handel, who well knew how little this pleasing singer was addicted to application and diligence, said "Oh—vaat may we not expect!"' The 'charming Violetta' (Eva Maria Violette, to give the correct spelling of her name), whose dancing won more applause than Gluck's music, married David Garrick in 1749. She survived him upwards of forty years and at her death—in 1822, at the great age of ninety-seven—she was buried in her distinguished husband's grave in Westminster Abbey. In her old age the once beautiful dancer was described as a little bowed-down old woman, who went about leaning on a gold-headed cane, dressed in deep mourning, and always talking of her 'dear Davy.'

With regard to the music of 'La Caduta de' Giganti,' Burney says: 'The first air in G minor is of an original cast, but monotonous. The second air has genius and design in it. Then a duet, in which he [Gluck] hazarded many new passages and effects. The following air, for Monticelli, is very original in symphony and accompaniments, which a little disturbed the voice-part in performance, I well remember, and Monticelli called it *aria tedesca*. His contemporaries in Italy, at this time, seemed too much filed down; and he wanted the file, which when used afterwards in that country, made him one of the greatest composers of his time. The next air printed is in a very peculiar measure and like no other that I remember: it has great merit of novelty and accompaniment; the voice-part wants only a little more grace and quiet. The following song, set for Jozzi, a good musician, with little voice, is full of new and ingenious passages and effects; I should like to hear this air well performed at the opera; it is kept alive from beginning to end.'

Burney prophetically adds: 'Something might be expected from a young man able to produce this opera, imperfect as it was.' His statement, repeatedly copied by other biographers, that it had only *five* representations, does not agree with the advertisements in the *General Advertiser*, which give announcements of *six* performances, January 7, 11, 14, 18, 21 and 25, 1746. Although 'La Caduta de' Giganti' proved to be a failure, it brought about the interesting fact that the earliest publication of any of Gluck's music took place in England! Walsh published the following six excerpts from the opera:

Sung by	
Care pupille amate	Signor Jozzi.
Vezzi lusinghe e sguardi	Signora Pompeati.
Ah m' ingannasti (duet)	Signora Pompeati.
	Signor Monticelli.
Si, ben mio, sarò se il vuoi	Signor Monticelli.
E' uguale ad un tormento	
Conserva à noi il contento	Signor Jozzi.

'Artamene,' the second opera of Gluck's performed in London, was given for the first time on March 4. It has been repeatedly stated that this was a re-written version of an 'Artamene' produced at Crema in 1743. The recent and exhaustive researches of Signor Francesco Piovano, of Rome,\* go to prove that no 'Artamene' composed by Gluck was produced at Crema in 1743, but that an unknown opera by him, entitled 'Il Tigrane,' had its first representation there in September of that year. There is reason to believe that, in the 'Artamene' produced in London in 1746, Gluck used material taken from his earlier operas. Concerning its performance here, Burney must again be quoted. 'Monticelli was every night encored in "Rasserena il mesto ciglio." The motivo of this air is grateful to every ear; but it is too often repeated, being introduced seven times, which, there being a *Da capo*, is multiplied to fourteen. The second part is good for nothing. Indeed, no other air in this opera that has been printed furnished a single portent of the great genius this composer afterwards manifested.' He adds that the opera ran ten nights, but the advertisements announce eleven performances. The principal songs in this, as in the earlier opera, were published by Walsh under the following title, taken from the copy in the British Museum Library:

The | Favourite Songs | in the | Opera | call'd |  
Artamene | By SIG<sup>r</sup>. GLUCK.

London. Printed for I. Walsh in Catherine  
Street in ye Strand.

The titles of the songs and the names of those who sang them are:

Rasserena il mesto ciglio	-	-	} Signor Monticelli.
Pensa a serbami oh cara	-	-	
È maggiore d'ogn'albro	-	-	Signora Frasi.
Il suo leggiadro viso	-	-	Signor Jozzi.
Se Crudeli tanto	-	-	Signora Pompeati
		(afterwards Mrs. Cornelys).	
Già presso al termine	-	-	Signora Jozzi.

Here is the opening phrase of the first song, which had an extraordinary measure of popularity. Its Handelian character will not escape notice:

*Andante comodo.*

\* 'Un opera inconnu de Gluck,' par Francesco Piovano (Rome). *Sammlbände der Internationalen Musik-Gesellschaft.* Jan.-March, 1908, p. 231.

The song was evidently a favourite with Gluck, for, at the age of fifty-eight, he sang it to Dr. Burney when the historian visited him at Vienna in the autumn of 1772.

Thus ends the chapter of Gluck's operas given during his only visit to England. 'But,' the reader will probably ask, 'what about the pasticcio "Piramo e Tisbe," ascribed to him by all his biographers?' Ah! gentle reader, well may you put that interrogation, for thereby hangs a tale which has a very peculiar twist of extraordinary biographical inaccuracy. In justice to M. Alfred Wotquenne (compiler of the invaluable Thematic catalogue of Gluck's works) and Signor Piovano, it should be stated that they both had grave doubts as to any such work having been written by Gluck. As a matter of fact the 'Piramo e Tisbe,' with which Gluck has been discredited, is the 'Pyramus and Thisbe' composed by John Frederick Lampe! This mock opera was produced at Covent Garden Theatre on January 25, 1745, and repeated several times during that year, including the month of December. As Gluck had arrived here by the end of the year, he probably heard Lampe's concoction, and profited by its patchwork futility; but to say, as most of the biographers do, that the failure of Gluck's 'Piramo e Tisbe' caused him to alter his style, is to repeat one of those mysterious myths in musical history which provoke something more than a smile.

The following is the published title of Lampe's composition:

Pyramus and Thisbe : | A | Mock-opera. | The  
Words taken from Shakespeare. | as it is Perform'd  
at the | Theatre - Royal | in | Covent - Garden. |  
Set to Musick by | Mr. I. F. Lampe.

London. Printed for I. Walsh, in Catherine  
Street, in the Strand.

Before making mention of Gluck's concert experiences during his sojourn in London, let us see what Arne and Handel were doing in the musical way. At Drury Lane Theatre, on the last day of January (1746), 'His Majesty's Company of Comedians presented a Play call'd The Tempest, as written by Shakespeare . . . with the original decorations, particularly the Grand Masque, new set to Musick by Mr. Arne. The Part of Ariel (with the proper Songs) by Mrs. Clive.' Suffice it to say that one of those 'proper Songs'—'Where the bee sucks'—made the composer of 'Rule, Britannia' a not unworthy rival of the composer of 'Che farò.' A little later—April 12, and at the same theatre—Arne had his benefit, at which was 'presented a Tragedy call'd "The Orphan, or the unhappy marriage." The part of Monimia to be performed by Mrs. Cibber. With singing by Mrs. Arne, and other Entertainments, as will be express'd in the Great Bills. Tickets to be obtained of Mr. Arne, next door to the Crown and Cushion in Great Queen Street by Lincoln's Inn Fields.'

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GUSTAVUS WALTZ, HANDEL'S COOK.

And then in regard to Handel. On February 14, 1746, at Covent Garden Theatre, he produced 'A new Occasional Oratorio, with a new concerto on the organ.' Later in the year he was at work on his 'Judas Maccabæus,' the overture of which is headed 'angefangen den 9 July 8 1746 oder den 8 5 dieses.' Handel had not a very high opinion of Gluck as a composer at this time. Burney says: 'I remember when Mrs. Cibber, in my hearing, asked Handel what sort of a composer he was; his answer, prefaced by an oath, was "he knows no more of contrapunto as mein cook, Waltz."' In order to modify this outspoken opinion, it should be stated that, in addition to ministering to the culinary wants of Handel, Mr. Gustavus Waltz (whose portrait is given above) was a violoncellist and a vocalist. Doubtless his dishes were in better taste than his master's expetive criticisms.

Burney tells us that Handel was 'seldom absent from the Benefit of decayed musicians and their families.' Therefore it may be assumed that the master attended the concert given on March 25. Moreover, if Gluck, as is most probable, was also present to conduct his own compositions, and

Handel himself played his own new concerto, these two master musicians met on that philanthropic occasion. The advertisement, which also contained the entire programme, reads thus in the *General Advertiser*:

## HAYMARKET.

For the Benefit and Increase of a Fund establish'd for the Support of Decay'd Musicians, or their Families.

At the King's Theatre in the Hay-market, this Day, March 25, will be performed an Entertainment of Vocal and Instrumental Musick, as follows:

## PART I.

- Overture. *Della Caduta de' Giganti*, compos'd by Signor Gluck.
- Air. *Care pupille* in *La Caduta de' Giganti*, sung by Signor Jozzi.
- Air. *Son Prigioniero*, in *Il Trionfo della Continenza*, sung by Signora Pompeati.
- Air. *Bella, consola*, in ditto, sung by Signor Ciacchi.
- Air. *Men Tedele*, by Mr. Handel, sung by Signor Monticelli.
- Air. *La Sorternia Tiranna*, in *Il Trionfo*, sung by Signora Imer.

## PART II.

Concerto by Mr. Weidemann.

Air. *Return, O Lord of Hosts*, in the Oratorio of Samson, sung by Signora Frasi.Air. *Il Corneo*, by Mr. Handel, sung by Signor Monticelli.Air. *Pensa che il Cielo tremi*, in *La Caduta*, sung by Signor Ciacchi.Air. *Mai l'Amormio verace*, in ditto, sung by Signor Imer.

Concerto by Mr. Carbonell.

Air. *O da Pastor*, del Sign. Lampugnani, sung by Sig. Monticelli.

## PART III.

Concerto by Mr. Miller.

Air. *Per Ficta*, in *Il Trionfo*, sung by Signor Jozzi.Air. *Folgo Dubbia*, in *La Caduta*, Sung by Sign. Pompeati.Air. *The Prince unable to conceal his pain*, in *Alexander's Feast*, Sung by Signora Frasi.

Concerto by Mr. Vincent.

Duetto. In *Il Trionfo*, sung by Signor Monticelli and Signora Imer.

A Grand Concerto of Mr. Handels.

Pit and Boxes to be put together, and no Persons to be admitted without Tickets, which will be delivered this Day, at the Office in the Haymarket, at Half a Guinea each. Gallery 5s.

To begin at six o'Clock.

\* \* The Tickets deliver'd to the Subscribers to this Charity will admit one Person to any Part of the House.

The next concert within our survey was of quite a different nature. It speaks for itself in the following advertisement from the *General Advertiser* of March 31, 1746:

At Mr. Hickford's Great Room in Brewer's Street, on Monday, April 14, Signor GLUCK, Composer of the Operas, will exhibit a Concert of Musick. By the best Performers from the Opera-House.

Particularly, He will play a Concerto upon Twenty-six Drinking-Glasses, tuned with Spring-Water, accompanied with the whole Band, being a new Instrument of his own Invention; upon which he performs whatever may be done on a Violin or Harpsichord; and thereby hope to satisfy the Curious, as well as the Lovers of Musick.

To begin at Half an Hour after Six.

Tickets Half a Guinea each.

Tickets to be had at the Orange Coffee-house in the Haymarket; at Mr. Walsh's in Katherine-street in the Strand; and at the Place of Performance.

As the advertisement was not repeated, it may be inferred that this particular concert did not come off, owing perhaps to a scarcity of 'spring water,' as a subsequent advertisement omitted any reference to the particular quality of the tuneful beverage employed. It reads thus:

*At the Desire of several Persons of Quality.*

At the little Theatre in the Haymarket, on Wednesday next [April 23], will be perform'd a Concert of Vocal and Instrumental MUSICK.

By the principal Performers of the Opera, particularly Signor GLUCK, Composer of the Opera, will play a Concerto, and a Song to be sung by Signora FRASI, upon a new Instrument of 26 Glasses, and therefore hopes to satisfy the Curious, as well as all Lovers of Musick.

Pit and Boxes to be put together at Half a Guinea each, Gallery 5s.

To begin at Half an Hour after Six.

Tickets to be had at the Prince of Orange Coffee-house in the Haymarket.

The musical critic had no existence at that time. One wonders what those of the present day would have to say about Signor Gluck's performances on those vessels of imbibition. In the absence of any such criticism, Horace Walpole may be quoted. Writing to Horace Mann, on March 28, 1746, he says: 'The Operas flourish more than in any latter years; the composer is Gluck, a German: he is to have a benefit, at which he is to play on a set of drinking-glasses, which he modulates with water: I think I have heard you speak of some such thing.' It seems extraordinary that at his benefit Gluck, the composer, should play a concerto 'upon a new instrument of 26 glasses.'

As an instrumental composer Gluck is hardly known to fame, but the British Museum contains the following publication, issued during his visit to England:

Six | Sonatas | for two | Violins & a Thorough Bass | compos'd by | SIGR. GLUCK. | Composer to the Opera. |

London Printed or J. Simpson at the Bass Viol and | Flute at Sweeting's Alley opposite the East Door of y<sup>e</sup> Royal Exchange.

No better conclusion to these informal notes on Gluck's only visit to England could be found than Burney's description of the visit he paid to the composer at Vienna in September 2, 1722, as recorded in 'The present state of music in Germany, &c.' (1775):

'At five o'clock Lord Stormont's coach carried Madame Thun, his lordship, and myself, to the house of the Chevalier Gluck, in the Fauxbourg St. Mark. He is very well housed there; has a pretty garden, and a great number of neat, and elegantly furnished rooms. He has no children. Madame Gluck and his niece who lives with him, came to receive us at the door as well as the veteran composer himself. He is much pitted with the small-pox and very coarse in figure and look, but was soon got into good humour; and he talked, sung, and played, Madame Thun observed, more than ever she knew him at any one time. He began, upon a very bad harpsichord, by accompanying his niece, who is but thirteen years old, in two of the capital scenes of his own famous opera of "Alceste." She has a powerful and well-toned voice, and sung with infinite taste, feeling, expression, and even execution.

'When she had done, her uncle was prevailed upon to sing himself; and with as little voice as possible, he contrived to entertain and even delight the company, in a very high degree; for, with the richness of accompaniment, the energy and vehemence of his manner in the *Allegros*, and his judicious expression in the slow movements, he so well compensated for the want of voice that it was a defect which was soon entirely forgotten.

'He was so good-humoured as to perform almost his whole opera of "Alceste"; many admirable things in a still later opera of his, called "Paride ed Elena"; and in a French opera, from

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Racine's "Iphigénie," which he has just composed. This last, though he had not as yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sung it nearly from the beginning to the end, with as much readiness as if he had had a fair score before him.

'His invention is, I believe, unequalled by any other composer who now lives, or has ever existed, particularly in dramatic painting and theatrical effects. He studies a poem a long time before he thinks of setting it. He considers well the relation which each part bears to the whole, the general cast of each character, and aspires more at satisfying the mind, than flattering the ear. This is not only being a friend to poetry, but a poet himself; and if he had language sufficient, of any other kind than that of sound, in which to express his ideas, I am certain he would be a great poet: as it is, music, in his hands, is a most copious, nervous, elegant, and expressive language.'

'I reminded M. Gluck of his air "Rasserena il mesto ciglio," which was in such great favour in England, so long ago as the year 1745; and prevailed upon him, not only to sing that, but several others of his first and most favourite airs. He told me that he owed entirely to England the study of nature in his dramatic compositions: he went thither at a very disadvantageous period. Handel was then so high in fame, that no one would willingly listen to any other than to his compositions. The rebellion broke out; all foreigners were regarded as dangerous to the state: the Opera-house was shut up, by order of the Lord Chamberlain, and it was with great difficulty and address that Lord Middlesex obtained permission to open it again, with a temporary and political performance, "La Caduta de' Giganti." This Gluck worked upon with fear and trembling, not only on account of the few friends he had in England, but from an apprehension of riot and popular fury, at the opening of a theatre in which none but foreigners and papists were employed.

'He then studied the English taste; remarked particularly what the audience seemed most to feel; and finding that plainness and simplicity had the greatest effect upon them, he has, ever since that time, endeavoured to write for the voice, more in the natural tones of the human affections and passions, than to flatter the lovers of deep science or difficult execution.'

The present writer had intended to conclude this article with a list of the first performances of Gluck's operas in England, but as the available information on this point is somewhat conflicting, the project was relinquished with regret.

F. G. E.

Dr. T. von Frimmel, the well-known authority on Beethoven, in the *Neue Freie Presse* (Vienna) calls special attention to and quotes largely from the biographical sketch of George P. Bridgetower which appeared in our May issue. Several English newspapers have also called attention to this article on the mulatto violinist for whom Beethoven wrote the Kreutzer sonata.

## Occasional Notes.

*For many years I wanted to compose a work entitled 'Love, a theme with variations.' But I gave it up. When I was young I had the theme, but not sufficient experience for the variations. When I was old I could write the variations, but could not find the theme.*

ANTON RUBINSTEIN.

The monument to John Sebastian Bach recently erected at Leipzig, stands in front of St. Thomas's Church, a most appropriate position for a memento of one so illustriously connected with that historic sanctuary. At the unveiling ceremony, on May 17, English musicians were represented by that ardent Bach-lover, Mr. Henry Davey. This information supersedes and corrects that given in our July issue, p. 472.

The arrangements for the visit to Canada of the Sheffield Musical Union (conductor, Dr. Henry Coward) have now been matured. The party will leave Glasgow on October 23 and reach Montreal on November 1. The itinerary will include Montreal, Ottawa, Toronto, Niagara, Hamilton, London (the farthest point), Brantford, Galt or Guelph, Belleville or Kingston, Montreal and, perhaps, Quebec.

The approaching centenary of the birth of Mendelssohn—he was born at Hamburg, February 3, 1809—has caused the directors of the Crystal Palace to celebrate the event by enlarging the scope of the Handel Festival, due next year. It is proposed to hold a Handel-Mendelssohn Festival in June, 1909, which will include performances of 'Messiah' and 'Elijah,' each oratorio occupying one day. On the Selection day, excerpts will be given from Handel's 'Israel in Egypt' and Mendelssohn's choral and orchestral works. Dr. F. H. Cowen will conduct this novel two-composer music-making at Sydenham.

A musical coincidence of quite exceptional interest was recently pointed out by Herr Arthur Smolian, a critic and Musikschriststeller of excellent repute in Germany. To be sure, the subject of musical coincidence has been worn threadbare, but Herr Smolian's interesting find is altogether out of the usual run of such things. He had been asked to write an analysis of Liszt's 'Dante' Symphony for a concert in Leipzig, and in the course of his elucidatory remarks he drew attention to the relationship existing between (1) the short F sharp Episode in seven-four time suggesting the touching dialogue between Paolo and Francesca in Liszt's work, (2) a passage in Beethoven's great 'Hammerklavier' Sonata in B flat (Op. 106), and (3) the theme with the characteristic 'turn' upon which great portions of the Love Duet, and of the Liebestod-Finale in Wagner's 'Tristan und Isolde' are built. The similarity lies not so much in the actual notes which these three great masters have put upon paper, but in the mood, which is that of intensest, purest love-longing, and finds expression chiefly in the yearning upward glance across the interval of a seventh which is found in each of the passages.

The most fascinating part of Herr Smolian's discovery is, however, the fact that Beethoven is here, in one of his most inspired and world-forgetting

moments, found in the company of the masters who have undoubtedly exercised the most potent influence upon music since his great soul left its frail dwelling-place. For the expression is of the same depth, the exultation of the same height, in the three masters, however great the difference in the means employed in their presentation. Here are the three bars from Beethoven's sonata. They are to be found near the end of the section in F sharp in the *Adagio sostenuto*:

No. 1.

*Adagio.*

The theme occurs in a different version earlier in the movement. Liszt's beautiful love-theme is played by muted violins, accompanied by harps, violas, &c., and, like Beethoven's soaring thought, is set in the key of F sharp:

No. 2.

The example from Wagner is so well known that quotation is almost unnecessary. However, for the sake of easier comparison, it shall be set out in the key of the above, as it appears at the words 'Süsser Athem sanft entweht':

No. 3.

Beautiful and affecting as the idea is in Beethoven and Liszt, it is Wagner, who, in his great love-drama, has made it his very own by recognizing its latent possibilities and founding upon it one of those wonderful pieces of music that have the power of moving humanity as little else can. 'Isolden's Liebestod' will remain a unique monument to Wagner's genius, as it is a unique outpouring of the human heart in moments of loftiest exultation. It is a moving thought that the inspired piece may owe something to the master, Beethoven, whom Wagner admired above all others.

'F. C.' writes: 'In your July number you quote a question asked by the late Sir George Grove: "Why is it that people with imperfect acquirements are often so much more enthusiastic than those who know more?" Surely the answer is obvious: the former are in the position of lovers in the courtship stage—they are wooing the goddess of their Art (or heart), and are therefore enthusiastic. The professional artists are wedded for ever to the object of their admiration: some are disenchanted, others remain faithful lovers still; but the season for rapture is past, and is replaced by a devotion which is no longer blind to the faults of its idol.'

Mr. Arthur Hervey has resigned his appointment of musical critic to the *Morning Post*, which he has held for more than seventeen years, in order to devote himself entirely to composition. He is succeeded by Mr. Francis E. Barrett, a son of Dr. W. A. Barrett and Mr. Hervey's immediate predecessor, who has ably discharged the duties of assistant critic for some years past.

It is a London, not a poor provincial paper, which is responsible for the following information:

During a torrential downpour at Wiveliscombe, Devonshire, water rushed through the roof of the parish church and flooded the organ, all the pipes being filled.

In the absence of any information to the contrary, it may be assumed that those pipes were all stopped—at the wrong end. And how greatly such a 'torrential downpour' would aid the organist in a realistic interpretation of the 'Storm' fantasia, or in playing 'Thanks be to God'! Was the organ in question mechanically blown? Perchance it was like the instrument in a certain cathedral which, a guide informed a visitor, was 'blown by hydraulic water.'

As a set off to the metropolitan extract above given, here are some curious comments upon an organ recital as recorded in a newspaper issued North of the Tweed. On that occasion the 'War march' from 'Athalie' was 'given with the swell organ coupled, standing out predominant.' What about the pretonic? Again, in reference to the same march: 'Mention should be made of the intermezzo section with the full pedal organ, minus swell, staccato obbligato. . . . Towards the close Mr. — brought the organ from full to piano gradually, with a crescendo again to full organ, closing the piece as a solemn march.' We are also told that Mr. — (who appeared in the dual, or 'do all,' capacity of organist and vocalist) 'in the Messiah item gave examples of the master's scale passages on different vowel sounds, finishing on low F sharp, an octave lower than written.' Here is an instance of an organist singing, not playing, low.

Among the Civil List Pensions granted in the present year is one of £80 to Mr. William Ashton Ellis, 'in consideration of his contributions to literature in biography and music.'

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## Church and Organ Music.

### THE MORNING HYMN.

Centenaries serve the useful purpose of calling to remembrance persons who might otherwise be forgotten. This being admitted, there is some justification for the following *In memoriam* notes on the composer of a familiar church-song, who passed into the Unseen one hundred years ago.

François Hippolite Barthélemon, the eldest of a family of sixteen children, was born at Bordeaux, July 27, 1741. His father was an officer in the Army, and for many years held a responsible position in a Colonial department under the French government; his mother, an Irish lady, came of a wealthy family in Queen's County. His maternal ancestry doubtless accounted for the fact that he, although a Frenchman, was for some time an officer in the Duke of Berwick's regiment of the Irish Brigade. A perfect gentleman, accomplished in music and fencing, proficient in modern languages and a Hebrew scholar, Barthélemon was held in the highest esteem, particularly by his own Colonel. The Earl of Kellie, an intimate friend of the Colonel's and a passionate lover of music, became attached to the young officer, and induced him to forsake the profession of arms in favour of the art of music. Thereupon Barthélemon studied the violin on the continent and in due time, through the influence of the Earl of Kellie, had the honour of appearing at Court before King George III. and his Consort.

Upon his arrival in England in 1765, Barthélemon was appointed leader of the Opera orchestra. In the following year (1766) two important events occurred in his life. He married Miss Mary (or Maria) Young, a great-granddaughter of Anthony Young, organist of All Hallows' Church, Barking, and a niece of Mrs. Arne, the wife of Dr. Arne; and his opera 'Pelopida' was produced at the King's Theatre. Burney says of this work: 'There were traits of genius and bold modulation in the music, which promised, with experience in writing for the voice and a more perfect acquaintance with the Italian language and stage, future works of great worth and abilities.' The success of this opera caused Garrick and, through him, Dr. Johnson, to make Barthélemon's acquaintance. Garrick requested him to set to music a song in the play of 'The Country Girl,' which had so much success that other commissions followed, including a burletta entitled 'Orpheus' in Act II. of the operatic farce 'A peep behind the curtain.' Garrick cleared by this successful work several thousand pounds, but rewarded Barthélemon with the sum of forty guineas instead of the fifty he had promised, giving as his reason the great expense of the 'dancing cows' in the production! Barthélemon composed the music to other dramatic pieces for the English stage, now quite forgotten, and an opera, 'Le Fleuve Scamandre,' produced at Paris in 1768.

From 1770 to 1776 he was leader of the orchestra at Vauxhall Gardens, thence he went on a continental tour, he and his wife being well received in the best circles of society. While in Italy, at the request of the Grand Duke of Tuscany he composed his Italian oratorio 'Jefte in Masfa,' part of which was performed before the Pope, who presented the

composer with two gold medals as a mark of esteem. A selection from this oratorio was posthumously published by the composer's daughter in 1827. On his return to England, Barthélemon seems to have resumed his duties at Vauxhall Gardens. In 1784 he and his wife, who was a singer, appeared with success in various concerts given at Dublin. During the visits of Haydn to London—in 1791 and 1794—a warm friendship sprang up between the two composers, so intimate, indeed, as to ripen into almost brotherly affection. Haydn gave lessons to Cecilia, the only child of the house, and took part in a concert given by Barthélemon on May 30, 1792. When Haydn was shown the score of 'Jefte in Masfa,' he complimented the composer by saying, 'Ah, my dear friend, had you composed that in Germany, you would have been immortalised.'



FRANÇOIS HIPPOLITE BARTHÉLÉMON.

FROM AN OIL-PAINTING BY GAINSBOROUGH.

(Photograph by Mr. W. Gill, Colchester.)

As a violinist Barthélemon had a great reputation. Burney refers to his 'powerful hand and truly vocal adagio.' Fanny Burney causes one of the characters in her 'Evelina' to speak 'of hearing a concerto on the violin by Mr. Barthélemon, who, to me, seems a player of exquisite fancy, feeling, and variety'; and when Salomon heard of Barthélemon's death, he said: 'We have lost our Corelli! There is no one now that can play those sublime solos.' The following appreciation of his violin playing is from the pen of Samuel Wesley, who says:

Barthélemon's performance on the violin was both original and highly elegant, and his *adagio* playing wholly unrivalled by any other master, Abel excepted. Among the pieces for the execution of which he was universally

celebrated was the ninth solo of Corelli, the first and slow movement of which he gave in a manner which was always sure to excite the universal admiration and rapturous applause of every surrounding hearer.

The closing years of Barthélemon's life seem to have been clouded by disease and unhappiness; indeed, his daughter records that he died paralytic and broken-hearted! The death of Mrs. Arne in 1795, who, for the seventeen years after the death of her husband lived under Barthélemon's roof, and that of his own good wife in 1799, were clouds in the sunshine of our composer's life—clouds which do not appear to have been dispersed by his second marriage.

He died at his house, 23, Hatfield Street, a narrow thoroughfare off Stamford Street, Blackfriars, on July 23, 1808. His death is thus briefly recorded in the *Morning Chronicle* of Monday, July 25, 1808:

On Saturday, at his house near Blackfriars Road, at an advanced age, Mr. Barthélemon, the celebrated performer on the violin; he particularly excelled as a solo performer, and of Corelli's music.

In a London directory of that year his name appears as 'Bartholomew (*sic*)—musician, 23, Hatfield Street, Blackfriars.' The place of his burial is at present unknown.

'What claim has Barthélemon to fame?' The answer to this question is to be found in every hymnal, for did he not compose the tune to Bishop Ken's 'Morning Hymn'? The circumstance of his having thus contributed to English worship-music is not

without interest. In the latter part of the 18th century the chaplain and secretary of the Asylum for Female Orphans—an institution which stood at the junction of Kennington and Westminster-bridge Roads, and now occupied by Christ Church—was the Rev. Jacob Duché, one of the most eloquent and popular preachers in London. The first Mrs. Barthélemon was in the habit of attending the ministry of this eminent divine, with the result that he asked Barthélemon to compose a setting of Bishop Ken's 'Awake, my soul, and with the sun' for a new edition of the hymnal then in use at the Asylum. Accordingly the now familiar tune first appeared in the collection entitled:

The | Hymns and Psalms | Used at the | Asylum  
| or House of Refuge for | Female Orphans. |  
Selected by W. GAWLER, Organist to the Asylum.  
London, Printed & Sold at A. Bland & Weller's  
Music Warehouse, No. 23, Oxford Street.  
Pr. 7s. 6d.

The tune did not appear in the 1785 edition of this book, and no definite date can be given for its publication; but as a copy of the above publication in the possession of Dr. W. H. Cummings bears the written date '1789,' that may be taken approximately as the birth-year of the tune. Organists and others may be interested in making the acquaintance of the tune in its original form. Here it is, in exact facsimile:

New Hymn 16 L.M. for the Morn'g. Published by permission of Mr. Barthélemon.

Tune. Animato

A - wake my Soul and with the sun Thy  
dai-ly ftage of du-ty run Shake off dull sloth and  
ear-ly rise to pay thy morning sac-cri-fice

It will be observed that the passing notes in the first and third lines (of words) of the tune as now printed find no place in the original. The natural and easy common-chord skips and the stepwise progressions of the melody are characteristic of all the old hymn-tunes which have survived and which, in many cases, as in this, kept green the memory of their composers.

It should be added that the Rev. Jacob Duché, although he remained a clergyman of the Church of England, preached the doctrines of the New Church (Swedenborgian), and that Barthélemon fully embraced and died in that faith. For much of the information contained in the above notes the present writer is indebted to an interesting article on

Barthélemon in the 'T' in the issue is an article by Jacob Duché. The work which the work bears

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Barthélemon by Mr. Charles Higham which appeared in the 'New Church Magazine' for January, 1896; in the issue of the following September and October is an article, also by Mr. Higham, on the Rev. Jacob Duché.

The portrait of Barthélemon is from a painting of which the head and cravat are by Gainsborough, the work being completed by a French artist.

#### LICHFIELD CATHEDRAL.

Special thanksgiving services for the re-opening of the enlarged organ and the restoration of St. Stephen's Chapel, were successfully held in Lichfield Cathedral on June 30. At the morning service Brahms's 'How lovely is Thy dwelling-place' furnished the anthem, and after the sermon, preached by the Bishop of Massachusetts, the 'Solemn Te Deum' was Sir Charles Stanford's setting in B flat. At Evensong (3 p.m.) the *Magnificat* and *Nunc dimittis* were 'Smart in B flat.' The anthem was Sir George Martin's 'Magnify His name and shew forth His praise with the songs of your lips, and with harps,' composed for the annual festival of the London Gregorian Choral Association, held in St. Paul's Cathedral, June 12, 1890. In this fine though unpretentious composition, Sir George has introduced the Eighth tone with the happiest results. At both services was sung a new setting of the Rev. Godfrey Thring's hymn, 'Hark! hark, the organ loudly peals,' composed by Mr. John E. West, specially for the occasion. This effective tune, with its organ interludes (*ad lib.*) between the verses, is one that is likely to become popular for use at organ dedication services, its bold yet simple construction, the harmony and unison treatment of the voice parts, together with its independent organ part, being particularly felicitous.

At the morning service the music was conducted by Sir George Martin, organist of St. Paul's Cathedral, with Mr. John B. Lott, organist of Lichfield Cathedral, at the organ, their respective duties being interchanged at the afternoon service. On both occasions the cathedral choir was augmented to the number of 150 voices, including members of the Lichfield Musical Society, in addition to thirty choristers from Tamworth, who had been trained by Mr. H. Rose, organist of the Parish Church and assistant-organist of Lichfield Cathedral. The rendering of the music throughout the day reflected great credit upon all concerned, especially upon Mr. J. B. Lott, who has held the office of chief-musician of Lichfield with distinction for twenty-seven years.

During the afternoon service Sir George Martin played the following pieces on the reconstructed organ:

Toccata and fugue in D minor	- - -	Bach.
Prelude in C sharp minor	- - -	Rachmaninoff.
Largo, from the 'New World' symphony	- - -	Dvorik.
Elegy	- - -	Silas.
Minuet in B flat	- - -	Handel.

Next month we hope to give a complete specification of the organ, with some views. In the meantime it should be stated that the instrument has been removed from its former unsatisfactory floor location in St. Stephen's Chapel to its present elevated position.

Mr. Theodore Walrond, M.A., has been appointed acting-organist of Carlisle Cathedral in succession to Mr. Sydney H. Nicholson. He is at present organist of St. Cuthbert's Church in that city, and for over two years has been assistant to the acting-organist at the cathedral. Mr. Nicholson will not, however, enter upon his new duties at Manchester Cathedral until January 1. We understand that this post was offered to him by the Dean and Chapter of Manchester without competition, and that he did not apply for it.

#### RIPON CATHEDRAL.

The North-East Cathedral Choir Association held a festival service here at Evensong on July 23. Four cathedral choirs—Durham, York, Wakefield and Ripon—combined in a most impressive rendering of an interesting selection of music. The Ripon choir sang the 'verse' portions, the boys specially distinguishing themselves, and in so doing gave strong proof of the skilful training they receive from Mr. Moody. Dr. Bairstow's fine setting, in D, of the *Magnificat* and *Nunc dimittis* was sung, and the anthems were two Psalms by Mendelssohn, 'Not unto us, O Lord' (cxv.) and 'When Israel out of Egypt came' (cxiv.). The Rev. Arnold D. Culley (Durham) played the in-going voluntary and accompanied all the service with the exception of the anthems, which were entrusted to Mr. T. Tertius Noble (York). Mr. J. N. Hardy (Wakefield) played the out-going voluntary, and Mr. C. H. Moody (Ripon) conducted throughout and contributed the chant for Psalm lxxii. and the offertory hymn. The opening hymn, sung in procession, was an effective setting of 'Hail, festival day! for ever sanctified,' composed by the late Dr. Armes. The organ accompaniment was reinforced by drums, played by Mr. Waller, of the Kursaal Orchestra, Harrogate.

#### NORWICH CATHEDRAL.

Dr. Bunnett had no sooner retired from the organistship of St. Peter Mancroft Church, Norwich—a post he had held for thirty-one years—than the Dean of Norwich invited him to become organist of the Sunday evening services held in the nave of the cathedral. In accepting the Dean's much-appreciated offer, Dr. Bunnett returns to the scene of his former labours, which covered a period of thirty-five years, first as chorister in 1842, and afterwards as assistant-organist until the year 1877. In addressing the Nave choir at his first rehearsal on July 4, Dr. Bunnett said it was a great pleasure to him to come back to what he might term his old love. He felt sure that after their kind reception they would give him their hearty support and work with him. They might be sure he would take a very great interest in their work.

#### PRESENTATIONS.

Mr. F. J. W. Crowe, organist of Chichester Cathedral, has been presented with an ivory and silver-mounted baton, together with an illuminated address, by the Chichester Oratorio and Orchestral Societies, as a token of their esteem and in acknowledgment of the work he has done during the past six years to forward the cause of music in the city. The presentation was made, on behalf of the subscribers, by the Countess of March, at the Deanery, on July 18. The Dean, who presided, spoke in appreciative terms of the enthusiasm and self-denying labours of Mr. Crowe in initiating and carrying out the oratorio performances that have been held from time to time in the cathedral.

Mr. Roylands-Smith, secretary of the Exeter Diocesan Choral Society during the past twenty-two years, has been the gratified recipient of a cheque value £100, together with an illuminated album containing the names of the subscribers. The presentation was made by the Bishop of Exeter at a meeting held in the Chapter House, Exeter, on July 2. For thirty-two years past Mr. Roylands-Smith has conducted choral festivals in the diocese of Exeter, including the annual meeting in the cathedral since 1887.

Mr. W. A. Roberts, organist of St. Paul's Church, Princes Park, Liverpool, has been presented with an address from the congregation, and a cheque for fifty guineas, to mark the completion of twenty-five years' service of good and faithful work. At the same time the choirmen and boys gave him a suit-case with silver-mounted fittings.

A very successful festival of parish choirs was held at All Saints' Church, Evesham, on July 8, when twelve choirs from churches in the district furnished 250 voices. The *Magnificat* and *Nunc dimittis* were sung to Stanford in B flat, and the anthem was R. F. Lloyd's 'Let the righteous be glad.' The Rev. W. C. Allsebrook, vicar of Badsey, ably conducted, and Mr. A. M. Slatter, organist of All Saints', Evesham, presided at the organ. The Rev. H. H. Woodward, Precentor of Worcester Cathedral, preached an inspiring sermon.

Dr. Haydn Keeton, organist of Peterborough Cathedral, pleasantly observed the jubilee of his admittance to the choir of St. George's Chapel, Windsor, by attending the service there on June 28. On the corresponding day fifty years ago Master Keeton, aged ten, became a chorister in that royal sanctuary. It was characteristic of Sir Walter Parratt's courtesy to commemorate the occasion by inviting the ex-chorister of Windsor and the oldest, as regards length of service, cathedral organist in England, to play part of the morning service.

Mr. Lister R. Peace has obtained, after a competition adjudicated upon by Dr. A. H. Mann, the organ scholarship at Queens' College, Cambridge. Congratulations to him and his genial father, Dr. A. L. Peace.

To celebrate the Jubilee of St. Hilary's Church, Wallasey, Liverpool, a festival evensong took place on July 2. Dr. James Lyon, organist of the church, conducted a special choir of about 200 voices, and in addition to the organ, at which Dr. A. W. Pollitt presided, there were six brass instruments and drums. Dr. J. C. Bridge's setting of the *Magnificat* and *Nunc dimittis* in C was sung, and Dr. Lyon composed a special festival anthem for the occasion, 'Blessed be the Lord God of our fathers.'

#### THE ROYAL COLLEGE OF ORGANISTS.

The following candidates passed the Fellowship examination held in July:

Baynon, A. J., Clifton.	Leah, J. E., Guildford.
Bennett, H. E., Forbes, N.B.	Lee, J. H., Taunton.
Bibby, E. H., Mus. B., St.	Miller, K. J., Oxford.
Anne's-on-Sea.	Mountford, R., Bury.
Brearley, C., St. Leonard's-on-	Ratcliffe, W., Teddington.
Sea.	Rhodes, H. W., Windsor.
Daughtry, E. O., Mus. B.,	Shirlan, M., Mus. B., Edinburgh.
Cambridge.	Sowry, H. M., Cheltenham.
Gaccon, J. A., Newport, Mon.	Spanner, H. V., London.
Gawthorpe, F., Wakefield.	Stubbs, S. G. P., London.
Greir, R. A., London.	Taylor, E. D., Wallington.
Guest, E. L., Wallington.	Wheelodon, F. P., Wells.
Jackson, W. H. L., Leeds.	Wylke, H. E., Lincoln.
Lawrie, W., London.	

The Henry Cart prize was awarded to Mr. E. D. Taylor:

#### ORGAN RECITALS.

Dr. Alan Gray, Trinity College Chapel, Cambridge—Adagio and Toccata, *Alan Gray*.

Mr. E. H. Lemare, Holy Trinity, Yeovil (dedication of new organ, built by Messrs. J. W. Walker & Sons)—Overture in C major, *Hollins*.

Mr. Frederick Wyatt, Hill Street Baptist Church, Swadlincote—Evening Song, *Bairdrow*.

Mr. Arthur Ruddock, Above Bar Congregational Church, Southampton—Grand chœur in D, *Guilmant*.

Mr. C. H. Barker, All Hallows', Bromley-by-Bow, E.—Berceuse, and Minuet and Trio, *Faulkes*.

Mr. Paul Rochard, Parish Church, Hinckley—The Storm, *Lemmens*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn—Theme, with variations, in A, *Hesse*.

Mr. Henry Kiding, Cugwell Church—Reverie, *John E. West*.

Mr. A. H. Whinfield, Parish Church, Eastbourne (dedication of organ reconstructed and enlarged by Messrs. Nicholson & Co., Worcester)—Choral song, S. S. *Wesley*.

Mr. J. Barfoot, St. Mary's, Northiam—Processional Wedding march, *Henry R. Bird*.

Mr. Henry T. Gilberthorpe, St. Mary's, Walton-on-Thames, Tempo di minuetto, *E. Cutler*.

Mr. Jesse Timson, First Church of Otago, Dunedin—Postlude in D, *Smart*.

Mr. W. A. Roberts, Wepre Presbyterian Church, Connahs Quay (opening of new organ built by Messrs. Blackett & Howden, of Newcastle-on-Tyne)—Air and variations, *James Lyon*.

M. Charles Quef, organist of the church of La Trinité, Paris, and successor to M. Alexandre Guilmant, gave an organ recital in Bow Church, Cheapside, on July 3, of which the following is the programme:

Toccata and Fugue in D minor .. .. .	<i>Ch. Quef.</i>
Noël Breton .. .. .	<i>Ch. Quef.</i>
Impromptu .. .. .	<i>Purcell J. Mansfield.</i>
Adagio in A .. .. .	<i>C. Franck.</i>
Pastorale .. .. .	<i>Ch. Quef.</i>
Prelude .. .. .	<i>Clémenceau (1676-1740).</i>
Festival Postlude .. .. .	<i>Ch. Quef.</i>

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. John H. Fereday, St. Margaret's Church, Lothbury.  
Mr. Herbert Galer, St. Barnabas' Church, North Finchley.  
Mr. E. H. Melling, Woodstock Parish Church, and organist to the Duke of Marlborough at Blenheim Palace.  
Miss Kate Cholditch Smith, Oxted and Limpsfield Congregational Church.  
Mr. Walter C. Brennand Smith, St. John's Church, Ryde.  
Mr. Sidney Thorne, St. Aidan's Parish Church, Gateshead.  
Mr. Herbert Weatherly, St. John the Evangelist's Church, Wilton Road, Pimlico.  
Mr. Norman C. Woods, Parish Church, Ludlow.

#### FOUR FORTHCOMING FESTIVALS.

##### WORCESTER.

First in point of date and in order of antiquity is the 185th Meeting of the Three Choirs, the performances as usual taking place in the Cathedral and, as regards the Wednesday evening concert, in the Public Hall. The following is the outline scheme of this venerable music-making:

Sunday afternoon, September 6. Opening service, Toccata in F, *Back* (arranged for orchestra by *Esser*); Magnificat and Nunc dimittis in B minor, *Terius Noble*; anthems, Glory, honour, praise, and power, *Mozart*, and O Lord, Thou art my God, *Lee Williams*; Poem for orchestra, *Finlandia*, *Sibelius*; Organ voluntary, Festival Monologue, *Wolstenholme*, composed for this service and played by the composer.

Tuesday, September 8. Morning: Elijah, *Mendelssohn*. Evening, The Dream of Gerontius, *Elgar*.

Wednesday, September 9. Morning: The Kingdom, *Elgar*; Beyond these voices there is peace, *Parry* (composed for the Festival); Symphony in C minor, *Brahms*. Evening: (in the Public Hall). The Pierrot of the Minuet, fantastic poem for orchestra, *Bantock* (first performance); The Wand of Youth, Suite No. 2, *Elgar* (first performance); Overture, The cricket on the hearth, *Mackenzie*; Song, 'England, my England,' *Brewer* (first performance), &c.

Thursday, September 10. Morning: Stabat Mater (Op. 95), *Stanford*; Violin concerto, *Beethoven* (soloist, Mischa Elman); Everyman, *Walford Davies*. Evening: Hymn of Faith, *Ivor Atkins*; Magnificat, *Back*; Hymn of Praise, *Mendelssohn*.

Friday, September 11. Morning: Messiah, *Handel*. Conductor: MR. IVOR ATKINS.

##### SHEFFIELD.

The programme of this, the youngest of the festivals, differs from that originally issued, *Elgar's* 'The Kingdom' being, from some unexplained reason, omitted. The dates of the concerts given in the Albert Hall, and principal works to be performed, are subjoined:

Monday evening, October 5. Elijah, *Mendelssohn*.

Tuesday morning, October 6. Beatus, *César Franck*; Pianoforte concerto in B flat minor, *Tchaikovsky* (soloist, Madame Carreño); Te Deum, *Berlioz*.

Wednesday  
York Bow  
for violin,  
Sea Drift,  
Eulenspieg  
Thursday  
Debussy  
Requiem,  
Christmas,  
Die Meiste  
Friday  
Friday eve  
various con

The two  
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Wednesday  
Evening:  
Stanford (1  
Mozart (a  
Stanford, 1

Thursday  
Bruch: S  
pray ye, B  
Rotham (1

Friday,  
Felix Woy  
Miscellane  
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Saturday

The two  
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Wednesday  
Elgar: 1  
Phobus an  
Herr Kreis

Thursday  
Symphony  
Rhapsody,  
Death and  
Debussy:

Friday,  
Requiem,  
performanc  
Cleopatra,  
minor, Tcha

the Lord, A  
Saturday  
Evening: a

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Symphony  
Norwich,  
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Olaf and  
Everyman

Informa  
Festival  
supplemen

Wednesday morning, October 7. Overture in G minor, *York Bowen*; Everyman, *Walford Davies*; Concerto in E, for violin, strings, and organ, *Bach* (soloist, Herr Kreisler); Sea Drift, *Delius* (first performance in England); Till Eulenspiegel's merry pranks, *Strauss*.

Thursday morning, October 8. L'enfant prodigue, *Debussy*; Symphony in D (Haffner), *Mozart*; Manzoni Requiem, *Verdi*; New suite from the opera The Eve of Christmas, *Rimsky-Korsakov*; Selection from Act III., Die Meistersinger, *Wagner*.

Friday morning, October 9. St. Matthew Passion, *Bach*. Friday evening, October 9. Part I., Choral works by various composers; Part II., Choral Symphony, *Beethoven*.

Conductor: Mr. HENRY J. WOOD.  
Chorus-master: Dr. HENRY COWARD.

## BRISTOL.

The twelfth musical festival in the western city will present, as heretofore, a varied and interesting programme. Here it is, in an outline form:

Wednesday, October 14. Morning: Elijah, *Mendelssohn*. Evening: Ode on the death of the Duke of Wellington, *Stanford* (first performance); Violin concertos, *Brahms* and *Mozart* (soloist, Herr Kreisler); Songs of the Sea, *Stanford*, &c.

Thursday, October 15. Morning: Lay of the Bell, *Max Bruch*; Symphony in G minor, *Kalinnikov*; Watch ye, pray ye, *Bach*. Evening: Cantatas, *Andromeda*, *Cyril B. Rotham* (first performance), and King Olaf, *Elgar*.

Friday, October 16. Morning: Passion Music (Op. 45), *Felix Weyrsch*; Choral Symphony, *Beethoven*. Evening: Miscellaneous concert, to include Samuel Wesley's unaccompanied motet In exitu Israel.

Saturday Morning, October 17. Die Walküre, *Wagner*.  
Conductor: Mr. GEORGE RISELEY.

## NORWICH.

The twenty-ninth triennial festival will be held during the last days of October in St. Andrew's Hall. The following information relating thereto is obtained from a preliminary prospectus:

Wednesday, October 28. Morning: Dream of Gerontius, *Elgar*; Pathetic symphony, *Tchaikovsky*. Evening: Phœbus and Pan, *Bach*; Violin concerto, *Beethoven* (soloist, Herr Kreisler); Wagner selection.

Thursday, October 29. Morning: Stabat Mater, *Dvorák*; Symphony in G minor, *Mozart*; Magnificat, *Bach*; Hungarian Rhapsody, No. 2, *Liszt*. Evening: King Olaf, *Elgar*; Death and Transfiguration, *Strauss*; The blessed Damozel, *Debussy*; Overture, 1812, *Tchaikovsky*.

Friday, October 30. Morning: Variations, *Elgar*; Requiem, *Brahms*; Christmas-night, *Hugo Wolf* (first performance in England), &c. Evening: Prize cantata, *Cleopatra*, *Julius Harrison*; Pianoforte concerto in B flat minor, *Tchaikovsky* (soloist, Madame Carreño); Praise ye the Lord, *Bach*; Choral Symphony, *Beethoven*.

Saturday, October 31. Morning: Elijah, *Mendelssohn*. Evening: A popular concert.

Conductor: Mr. HENRY J. WOOD.  
Chorus-master: Mr. HAYDON HARE.

From a perusal of the above outline programmes it will be observed that 'Elijah' finds a place at all four festivals, thus showing a vitality which it will be difficult to explain away. Beethoven's Choral Symphony will be heard at Sheffield, Bristol, and Norwich, and two performances will be given of each of the following choral works: Magnificat, *Bach*, King Olaf and The Dream of Gerontius, *Elgar*, and Everyman, *Walford Davies*.

Information concerning the Musical Competition Festival movement will be found in the extra supplement given with the present issue.

## MUSIC IN SYDNEY, N.S.W.

The resignation of Signor Roberto Hazon from the conductorship of the Sydney Philharmonic Society and the Sydney Amateur Orchestral Society, furnishes an opportunity for calling attention to a much esteemed musician and the Antipodean organizations with which his name has for several years been worthily associated. Born fifty-four years ago at Borgotara, Italy, Signor Hazon began his musical studies under Giovanni Rossi, director of the Scuola del Carmine, Parma. Later on, under the auspices of Verdi, he entered the Milan Conservatorium. There he remained four years, profiting by the teaching of Franco Faccio, the distinguished conductor, and Antonio Bazzini, the eminent composer and violinist. After having gained experience as an operatic conductor at the Teatro Dal Verme, Milan, and elsewhere in Italy, he went to Australia in 1886 as conductor of an Italian opera company organized by M. Simonsen, which, during a season of fourteen months, performed twenty-five different grand operas



SIGNOR ROBERTO HAZON.

LATE CONDUCTOR OF THE SYDNEY PHILHARMONIC SOCIETY AND THE SYDNEY AMATEUR ORCHESTRAL SOCIETY.

(Photograph by the Crom Studios, Sydney.)

in the principal cities of Australia. He subsequently (in 1901) conducted with equal success another season of Italian opera, under the management of Mr. J. C. Williamson. After having conducted two series of orchestral concerts with professional players at Melbourne, where he resided for a short time, Signor Hazon came to Sydney in May, 1889, being engaged by Mr. George Rignold to conduct a series of twelve orchestral concerts at Her Majesty's Theatre, with the result that the oldest city in Australia became his home for eighteen happy years of his life. For five years, beginning in 1889, he conducted the Metropolitan Liedertafel of Sydney. His beneficent reign over the Philharmonic and Amateur Orchestral Societies of the capital of New South Wales must now be considered.

The present Sydney Philharmonic Society was founded in the year 1885, though an earlier organization under the same name came into existence as far back as 1854. Preceded by two conductors—Max Vogrich

and Henri Kowalski—Signor Hazon was appointed to the office in July, 1889. He began his duties under most interesting conditions, as the first concert he conducted, October 2, 1889, was 'Elijah,' with Sir Charles Santley in the rôle of the Prophet, this being the first appearance in Australia of the great baritone in Mendelssohn's familiar oratorio. The performance was both artistically and financially a great success. No less a sum than £766 was realised, the largest amount then ever known in the Colony at an oratorio concert. In regard to the performance, it is recorded that 'the great point in the new conductor's interpretation was its dramatic quality. He made his singers exhibit an enthusiasm, a precision of attack, and a feeling for the charm of the tenderer passages, which convinced every listener that at last an ideal conductor had been found.' It is unnecessary to mention in detail the subsequent performances given by the Society, which went on from strength to strength. Suffice it to say that Signor Hazon had the satisfaction of first introducing Berlioz's 'Faust' to an Australian audience on May 13, 1897. His resignation of the conductorship called forth genuine regret. The annual report for 1907 stated: 'For the past nineteen years Signor Hazon occupied the position of conductor, a space of time covering the history of the Society within the memories of most of our subscribers and members: how he filled that position is known to everyone, and his achievements will long be remembered.' As already intimated in these columns, Mr. Joseph Bradley, conductor of the Glasgow Choral Union, has been appointed to the office so worthily held by his predecessor; in taking up his duties he may be sure to uphold the traditions associated with the artistic achievements of both the Sydney and Glasgow Societies.

Signor Hazon founded the Sydney Amateur Orchestral Society early in 1892, the first concert having been given on April 27 of that year. This excellent organization, consisting of eighty performers of both sexes, has from the first had a most successful career under its founder-conductor. At its sixty-four concerts—i.e., up to September 4, 1907—there have been performed all the great symphonies, overtures, concertos, &c., in a most efficient manner, new works as well as old having been added to the large repertoire of the Society. A note to the programme-book of the last concert conducted by Signor Hazon records his devotion to the Society of his creation in the following words: 'Unselfish labour, incessant strivings, and the unremitting energy of our conductor have raised the Society from small beginnings but great aspirations to the present position of eminence and success, crowning the labours of Signor Hazon's efforts in the best and widest interests of musical art in this city.' This testimony to his beneficent influence in the cause of music in the Colony is confirmed by the *Sydney Herald*, which referred to him as having been 'active in all that could foster popular taste and produce musical entertainments worthy of a cultivated city.' Owing to reasons of health, Signor Hazon has returned to his native country and settled at Milan, where, as a teacher of operatic and oratorio singing and as one fully acquainted with the English language, he is sure to obtain many pupils. It is pleasant to learn from him that the people of Australia have 'a great love and talent for music.' May that devotion to the divine art deepen as the years roll on. Advance Australia! in all that appertains to the beautiful and true in music.

Mr. Harry Evans, conductor of the Liverpool Welsh Choral Union, has been presented by the members of the choir with a full score of Elgar's 'Apostles,' as a memento of a remarkable performance of the work given by the Society.

## WORCESTER FESTIVAL NOVELTIES.

ELGAR'S 'THE WAND OF YOUTH' (SECOND SUITE).

On the production—Queen's Hall, December 14, 1907—of the first set of pieces arranged from the incidental music devised by Sir Edward Elgar in his boyhood days for a child's play, it was announced that a second Suite, drawn from the same source, would be forthcoming. The promise has been fulfilled, and the further instalment of these juvenilia will be performed for the first time at the evening concert of the Worcester Festival, September 9, under the direction of the composer.

It may be recalled that the 'Wand of Youth (music to a child's play)' was commenced in 1869, when Sir Edward was a boy aged twelve. As in the first Suite, the pieces, six in number, have been left almost in their original form; while they have been re-scored and remodelled by the composer, we understand that no attempt has been made to modernise them unduly by too much revision.

The titles of the six pieces are as follow:

March (*Allegro moderato*).

The little bells *Scherzino* (*Allegro molto*).

Moths and butterflies. Dance (*Allegretto*).

Fountain dance (*Allegretto comodo*).

The tame bear (*Allegro moderato*).

The wild bears (*Presto*).

The sequence adopted is arbitrary, and has no reference to the original position of the pieces in the 'drama'; this literary effort has disappeared, together with sundry long poems and a novel written at the same period. 'Moths and butterflies' and 'The wild bears' are the earliest of the pieces, and remain almost exactly in their first form; others have been reconstructed from what the composer calls, without paradox, 'complete fragments.'

Curiously enough, the Suite will be first performed in the city of which the composer is now an honorary freeman—a distinction he shares with Lord Nelson—and within a few hundred yards of the site of the cottage, now no longer standing, where the little play was rehearsed and the music conceived.

## DR. BREWER'S NEW SONG.

The Gloucester organist's contribution to the festival programme is a virile setting of W. E. Henley's inspiring poem 'England, my England,' from his 'For England's sake.' (By the way, Henley, like the composer, was a Gloucester boy.) Laid out for baritone solo and the usual full orchestra, the piece displays the welcome qualities of directness and melodic interest, combined with that skilled workmanship which one naturally expects from Dr. Brewer.

Above a dominant pedal, a short introduction, *Allegro marziale*, is built up on an energetic horn-call which, embroidered with bustling string figures, leads into a rhythmic one-bar phrase of which considerable use is subsequently made. The voice enters immediately, above sustained chords, with a dignified strain which typifies the broad, vocal writing assigned to the soloist. The 'refrain' line, 'Round the world on your bugles blown,' is set to a significant 'call,' the brass instruments adding a short fanfare to give vraisemblance to the military picture. With the verse beginning 'Ever the faith endures, England, my England,' and with rhythmic and key changes, the music fails not to do justice to the poet's noble reminder that England demands sacrifices from her sons, and that her bugles resound on many a battlefield. Dr. Brewer employs simple means to impressive ends, yet there is enough variety in the voice part, and in the accompaniment, to sustain interest in a composition the performance of which will be anticipated with pleasure.



## Meg Merrilies.

August 1, 1908.

## FOUR-PART SONG.

Words by KEATS.

Composed by RUTLAND BOUGHTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegretto, molto marcato.* *dim.*

SOPRANO.  
Old Meg, she was a gip-sy, And liv'd up-on the moors; Her bed it was the

ALTO.  
Old Meg, she was a gip-sy, And liv'd up-on the moors; Her house was

TENOR.  
Old Meg, she was a gip-sy, And liv'd up-on the moors; Her house was

BASS.  
Old Meg, she was a gip-sy, . . . And liv'd up-

*Allegretto, molto marcato.* *dim.*

brown heath turf, . . . Her house was out of doors.

out of doors, was out of doors. Old Meg, she was a gip-sy.

out of doors, was out of doors.

- on the moors.

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*p*  
Her wine was

*p*  
Her cur - rant pods o' broom, Her

*mf sempre*  
Her ap - ples were swart blackberries, Her cur-rant pods o'

*marcato il basso.*  
Her ap-ples were swart blackberries, Her cur - rant pods o' broom, Her

*mf*

*pp*  
dew, . . Her book a churchyard tomb, Old Meg, she was a gip-sy.

*mf*  
wine was dew of the wild rose, . . Her book a churchyard tomb.

*pp*  
broom, . . Her book a churchyard tomb.

*dim.*  
wine was dew of the wild white rose, Her book a churchyard tomb.

*pp*

*f*  
Her bro - thers were the crag - gy hills, Her sis - ters larch-en trees, A -

*f*  
Her bro - thers were the crag - gy hills, Her

*f*  
Her bro - thers were the crag - gy hills, Her sis - ters larch-en trees, A -

*f*  
Her bro - thers were . . the crag - gy hills, Her

*cres.*  
 - lone with her great fam - i - ly . . . . She lived . . . . as she did  
*cres.*  
 sis - ters larch - en trees, . . . . A - lone . . . . she lived as she did  
*cres.*  
 - lone with her great fam - i - ly, She lived as she did  
*cres.*  
 sis - ters larch - en trees, A - lone . . . . she

*pp* *Poco meno mosso.*  
 please.  
*pp* *p*  
 please. No break-fast had she  
*pp*  
 please.  
*pp*  
 lived, . . . . Old Meg, she was a gip - sy. *Poco meno mosso.*  
*p*

*p*  
 No  
 ma - ny a morn, No din - ner ma - ny a noon, And she would stare Full hard against the  
*p*  
 No break-fast had she ma - ny a morn, No din - ner ma - ny a noon, In -  
*p*  
 No breakfast had she ma - ny a morn, No

break - fast had she ma - ny a morn, No din - ner ma - ny a noon, And  
 moon, In - stead . . . of . .  
 - stead of sup - per she would stare Full hard . . a  
 din - ner ma - ny a noon, . . . And 'stead of  
*cres.* 'stead of sup - per she would stare *mf* Full hard a - gainst the moon, . . full  
*cres.* sup - per she . . would stare *mf* Full hard . . a - gainst the  
*cres.* - gainst *cres.* the moon, . . stare *mf* full hard . . a - gainst  
*cres.* sup - per she would stare full hard . . a  
*cres.* hard a - gainst the moon. *pp*  
*dim.* moon, . . a - gainst the moon. *pp*  
*dim.* the moon. *pp* Old Meg, she was a gip - sy.  
*dim.* - gainst . . the moon. *pp*

*Tempo lmo.*

But ev - 'ry morn of wood-bine fresh She made her gar - land - ing, And

But ev - 'ry morn of wood-bine fresh She made her gar - land - ing, And

But ev - 'ry morn of wood-bine fresh She made her gar - land - ing, And

But ev - 'ry morn of wood-bine fresh She made her gar - land - ing, And

*f*

*Attacca  
senza pausa.*

*pp* ev - 'ry night the dark glen yew She wove and she would sing.

*pp* ev - 'ry night the dark glen yew She wove and she would sing.

*pp* ev - 'ry night the dark glen yew She wove.

*pp* ev - 'ry night the dark glen yew She wove.

*pp*

*Attacca  
senza pausa.*

*mf* And with her fin - gers brown, She plait - ed

*mf* And with her fin - gers brown, She plait - ed

*mf* And with her fin - gers old, And with her fin - gers brown, She

*mf* And with her fin - gers old, And with her fin - gers brown, She

mats . . o' rush - es, she plait - ed . . mats . . o' rush - es, And  
 mats . . o' rush - es, she plait - ed mats o' rush - es, And  
 plait - ed mats o' rush - es, plait - ed mats o' rush - es, And  
 plait - ed mats o' rush - es, plait - ed mats . . o' rush - es, And

gave them to the cot - ta - gers, . . . to . . the cot - ta - gers She met a - mong the  
 gave . . them to . . the . . cot - ta - gers In the  
 gave them to . . the . . cot - ta - gers She met a - mong the  
 gave them to the cot - ta - gers.

*poco rit.* *pp* bush - es. Old Meg, she was a gip - sy. *a tempo.* Old Meg was brave as  
*pp* bush - es. Old Meg, she was a gip - sy. *a tempo.* Old Meg was  
*pp* bush - es. Old Meg, she was a gip - sy. *a tempo.* Old Meg was brave as  
*pp* Old Meg, she was a gip - sy. *a tempo.* Old Meg was  
*pp* *poco rit.* *a tempo.* *f*

Mar-garet Queen, And tall as Am-a-zon, An old red blan-ket  
tall as Am-a-zon, An old red blan-ket  
Mar-garet, And tall as Am-a-zon, An old red  
brave and tall as Am-a-zon, An old red

cloak she wore, A chip-hat she had on. God  
cloak she wore, A chip-hat she had on. God  
blan-ket cloak she wore, A chip-hat she had on. God  
blan-ket cloak And a chip-hat she had on. God

*dim.*  
rest her a-ged bones some-where, . . She died full long a-  
*dim.*  
rest *dim.* her a-ged bones some-  
rest her a-ged bones some-  
rest her a-ged bones some-where,  
*dim.*

gone, . . . God rest her a - ged bones some - where, . . . She died full

where, She died full long a - gone, she died full .

where, . . . She died . . . full . . . long . . . a - gone, full

She died full long a

long . . . a - gone.

long . . . a - gone.

long . . . a - gone, Old Meg, she was . . . a gip - sy.

gone, . . . Old Meg, she was . . . a gip - sy.

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## THE Highbury Philharmonic Society.

The Highbury Philharmonic Society has, we regret to record, ceased to exist. Founded in October, 1878, it has had a most successful career during the twenty-nine years of its existence. The first conductor was Sir Frederick Bridge, who composed expressly for the Society his cantata 'Boadicea,' first performed on May 31, 1880, and it was at Highbury that the same composer-conductor's 'Hymn to the Creator' obtained its first hearing on May 7, 1883. Dr. F. E. Gladstone composed two works specially for those music-loving Highburyans—the oratorio 'Nicodemus,' produced on December 13, 1880, and the cantata 'Constance of Calais,' on May 18, 1885. During Sir Frederick Bridge's régime the following works, in addition to others, were performed: Smart's 'Jacob,' December 15, 1879; Schubert's Mass in F, March 14, 1881; Weber's 'Euryanthe,' complete and in English, March 20, 1882; Gade's 'Psyche,' November 27, 1882; and Berlioz's 'Childhood of Christ,' December 7, 1885.

In October, 1886, Mr. G. H. Betjemann became conductor, and under his experienced leadership the Society has done excellent work during the past twenty-two years. Under his baton have been given Schumann's 'Paradise and the Peri,' May, 7, 1888; Parry's 'De Profundis,' January 18, 1892, and 'Job,' January 16, 1893, both for the first time in London; Walthew's 'Pied piper of Hamelin,' March 20, 1893, and 'Ode to a nightingale,' November 23, 1897, both first public performances; Rossini's 'Moses in Egypt,' May 7, 1895; Elgar's 'Caractacus,' November 29, 1898, first time in London; Corder's 'The Sword of Argantyr,' also first time in London, on November 27, 1899, in addition to other works, twenty-two in all, for the first time in London.

At the recently held final meeting it was resolved to hand over the balance derived from the sale of the Society's assets to the testimonial fund, the object of which was to present to certain officers of the Society some mark of the esteem in which they were held, for valuable services they had rendered. From the amount subscribed a purse of forty guineas was presented to Mrs. C. J. Birch, who had been the efficient honorary accompanist for the entire period of the Society's existence; a ruby and pearl bracelet to Miss Berry, who played the pianoforte at the orchestral rehearsals; a silver inkstand to Mr. J. I. Berry, the honorary treasurer; a gold sovereign-purse to Mr. J. Mortimer Jones, chairman of the Committee; a stereoscope with slides to Mr. G. H. Betjemann, the esteemed conductor; a silver cigarette-box to Mr. David Watkins, honorary assistant-conductor; and a gold pencil-case to Mr. A. H. Betjemann, honorary librarian.

On this special occasion the chair was occupied by Mr. W. H. Thornthwaite, who, we regret to record, died on July 15, after a few hours' illness. In addition to being widely known as an enthusiastic amateur of music, Mr. Thornthwaite took an active part in the affairs of the Society from the commencement, first as a member of the Committee, and subsequently for a considerable time as honorary secretary. He indulged in a few reminiscences of the early history of the Society, and while expressing profound regret that it could not be continued, congratulated the members on their achievements, first under Dr. J. F. (now Sir Frederick) Bridge, and secondly under Mr. G. H. Betjemann, whose untiring efforts had raised the performances of the Society to a high pitch of excellence. Mr. Betjemann, in returning thanks, said that the Society's reputation extended far and wide. He was constantly being reminded of the important position held by the Highbury Philharmonic Society among the musical organizations of the country.

## Reviews.

*Grove's Dictionary of Music and Musicians.* Edited by J. A. Fuller Maitland, M.A., F.S.A. Vol. iv. Q—S. [Macmillan & Co., Ltd.]

Accuracy is a prime essential in a book of reference. And this is especially looked for in a new and revised edition of so important and expensive a publication as 'Grove's Dictionary of Music and Musicians,' a voluminous and monumental work that cannot be issued at frequent intervals. Considering the mass of information therein given, it would be futile to expect perfection in accuracy, but the rather formidable list of 'Addenda et corrigenda for vol. iii.,' printed at the end of the volume under notice, is somewhat disquieting. For instance, the corrections in the article 'Psalter' occupy nearly a column and a half. (By the way, no mention is made of the exhaustive list of inaccuracies in this 'Psalter' article compiled by Mr. William Cowan and printed in this journal.) Now this is an abstruse subject upon which students naturally expect accurate information in the pages of 'Grove'; it may be said that they may ultimately get it, but at the terribly tedious cost of inserting the errata and corrigenda, which really ought not to have assumed such large proportions in this particular article; moreover, it is doubtful if all the errors have been rectified.

How does this essential stand in the present volume? Turning to the 'List of contributors' we find four names that should have been printed in italic instead of Roman type, because the writers are no longer in the flesh: they are David Baptye (d. 1906), William Henderson (d. 1891), T. L. Stillie (d. 1883), and J. Muir Wood (d. 1892). The names of the authors of the articles 'G. and E. A. W. Siboni,' and 'Ludwig Stark' are not given, omissions evidently due to deletions from the earlier edition. The foot-note on p. 55 relating to 'the first programme issued in Great Britain with analytical notes' repeats the erroneous information contained in vol. I., *art.* 'Analysis'; and the statement (on p. 261) that Brahms's 'Schicksalslied' ('Song of Destiny') was first performed in England by the Cambridge University Musical Society in 1877 is hopelessly wrong, as the present writer heard it at the Crystal Palace three years earlier. Although the article 'Schubert' has been revised, we find such foot-notes as 'Autograph in the possession of Brahms' (twice), 'Autographs with Herr Dumba' (three times). As both these good men and true have passed beyond mortal ken—Brahms in 1897 and Dumba in 1900—it would have been more satisfactory to have stated the present whereabouts of these Schubert MSS. The same remark applies to Dr. Raymund Härtel (d. 1888), the former possessor of the autographs of Schumann's three string quartets (p. 358).

The useful lists of Schubert's compositions in the first edition (though not complete there) will be missed, and Mr. Rockstro's 'Schools of composition' has also gone. So important has the symphonic poem—for better, for worse—become, that the subject hardly receives adequate treatment in twenty-seven lines. The inclusion and exclusion of names is doubtless a source of perplexity to the editor of a dictionary, but we cannot help expressing surprise that Mr. Barclay Squire has been omitted. Apart from the splendid work he has done at the British Museum for more than twenty years, the inclusion of his name would have been a graceful acknowledgment of the literary aspect of music in this country. To apportion forty-six columns between such defunct composers as Spontini and Steibelt, and to ignore some of our honoured countrymen, seems hardly fair.

More than one-fourth of the present volume is occupied with four articles—Schubert, Schumann, Symphony, and Song, all of which appeared in the previous edition. The last named, extended to 162 columns, is very badly arranged for purposes of reference. It has eighteen sub-headings, two of which are further sub-divided, and the headline 'Song' is continued throughout the entire eighty-one pages. The arrangement is neither alphabetical nor geographical. Starting from France, it takes the grand tour of Europe, excluding Germany, which brings up the rear, after England and America! An index of countries, placed at the beginning of the article, is an obvious necessity. It is to be regretted that vol. iv. does not escape the

censure passed on the preceding one, in regard to the article *Oratorio*. We refer to the biography of Richard Strauss, which is written in a somewhat similar strain to the diatribes of J. W. Davison on Wagner.

It is pleasant to turn to the more satisfactory features of this fourth volume of a fascinating work that should be in the library of every musician and earnest lover of music. *Place aux dames* in the excellent articles contributed by two such competent authorities as Mrs. Newmarch and Miss Stainer, the former on masters of the Russian School, the latter on such lesser-known composers as Salvador Rosa, Sabbatini (3), Scandello, Schlick (2), Schulthesius, Sermisy, Striggio, and Strungk. Mr. E. J. Dent can be safely trusted on Alessandro Scarlatti, a subject he has made entirely his own, and Mr. W. A. Aikin contributes a sensible article on Singing, while much antiquarian information is furnished by Mr. Frank Kidson. The printing and general get-up of the volume is all that can be desired, and while we have thought it our duty to point out certain blemishes, this instalment of the new edition of 'Grove' is as cordially welcomed as was the first quarterly part (128 pages) of the original work, issued more than thirty years ago.

#### CHURCH MUSIC.

*Benedictus* in G. By Alan Gray.

*Te Deum* and *Jubilate Deo* in B flat. By John Pullein.

*Magnificat* and *Nunc dimittis* in A flat. By B. Luard-Selby.

*Magnificat* and *Nunc dimittis* in C. By Ronald G. Tomblin. [Novello & Co., Ltd.]

As a complement to his *Te Deum* in the key of G, Dr. Alan Gray has composed a *Benedictus* in which his ripe musicianship is evident throughout. Although the setting is modern in its treatment—the passage, 'To give light to them that sit in darkness' being a case in point—the vocal part would present no difficulties to a competent choir, and the organ part is free and varied without being over elaborate.

Mr. John Pullein, organist of St. Peter's Church, Harrogate, has furnished practical and singable settings of the morning canticles in his Service in the key of B flat. Variety and simplicity go hand in hand with melodic interest and harmonic variety, with the result that the music is such as to attract the attention of parish choirs in search of strains that are as devotional as they are effective.

There is not a superfluity of church service music that is specially written for unaccompanied singing; therefore the *Magnificat* and *Nunc dimittis* composed by Mr. Bertram Luard-Selby, and inscribed to the members of Rochester Cathedral choir, are specially welcome. The setting of the *Magnificat* in the key of A flat is both vocal and straightforward, vain repetitions being almost entirely absent. A good point is the antiphonal nature of the *Gloria*, the two sides of the choir, *decanti* and *cantoris*, responding to each other and then joining in an Amen of great vigour and contrapuntal ingenuity. The *Nunc dimittis*, in the same key, with its solemn, low-voiced opening and full-toned *Gloria*—the latter different from the *Magnificat*—completes a service that is replete with musicianship and constructive skill.

Mr. Ronald G. Tomblin is assistant-organist of St. Marylebone Church. He is therefore well in touch with a good choir, and that he knows how to write for the voices his *Magnificat* and *Nunc dimittis* in the key of C bear testimony. Vigour and go characterize the music, yet there is tenderness when the words suggest that treatment, and the cessation of the organ at the phrases 'For He hath regarded' and 'He hath filled the hungry' are commendable features in a setting that has more than one claim for favour in choirs and places where they sing.

*The art of singing and voice declamation.* By Sir Charles Santley. [Macmillan & Co., Ltd.]

Common-sense is the main characteristic of this valuable little volume. Those who turn to its pages for pictures of the vocal organs, or for dissertations on such subjects as 'the shock of the glottis,' will be disappointed. In one of the many interesting autobiographical touches in the book,

Sir Charles tells us that Manuel Garcia 'taught singing, not surgery'! He says, 'I was a pupil of his in 1858, and a friend of his while he lived, and in all the conversations I had with him, I never heard him say a word about larynx or pharynx, glottis, or any other organ used in the production and emission of the voice. He was perfectly acquainted with their functions, but he used his knowledge for his own direction, not to make a parade of it before his pupils, as he knew it would only serve to mystify them, and could serve no good purpose in acquiring a knowledge of the art of singing.' He adds: 'My experience tells me that the less pupils know about the construction of the vocal organs the better; in fact, as I heard a master once remark, "better they should not be aware they had throats except for the purpose of swallowing their food." I am confident that great harm has been done by mixing up singing and surgery.'

The above extract will serve to sample the breezy nature of the eminent singer's 'hints' contained in this valuable and unconventional contribution to the study of vocalization. In these days, when young people have so much done for them and are so disposed to 'take it easy,' Sir Charles's rousing words on the importance of work are most opportune. 'Work! work! work!' he says, 'as long as you have breath. That is your contract with the Author of all that you are, all you have, and all you can do. Be careful to fulfil it, or . . . ' No less valuable are his views on breathing. 'There is no mystery or difficulty about breathing.' All it requires is care in arranging convenient and appropriate places to take breath, and practising speech or song accordingly. As to 'abdominal breathing,' he regards that as 'most comical,' and adds, 'I have in vain tried to discover whereabouts in the abdomen there exists a store-room for breath.' He is no less severe on the enormities caused by careless enunciation, instancing 'Sound an alarm' as being generally interpreted 'Sounddannaalam.' Further quotation must, however, be restrained, as enough has been said to attract many readers to the dicta, so pleasantly expressed, of so great a master of song as Charles Santley.

#### BOOKS RECEIVED.

*The voice in education: its place and training.* By Barnard Baylis. Pp. 113 (including blank pages for students' MS. notes); 2s. net. (Sampson Low, Marston & Co.)

*Œuvres en prose de Richard Wagner.* Traduites en français par J.-G. Prod'homme et Dr. phil. F. Holl. Tome second des gesammelte Schriften. Pp. 4 + 231; 3 fr. 50. (Paris: Librairie Ch. Delagrave.)

*The peasant songs of Great Russia.* Collected and transcribed from phonograms by Eugénie Lineff. Pp. lxi. + l. + 90; 5s. net. (St. Petersburg: The Imperial Academy of Science. Sold by David Nutt for England and America.)

*Nasal Resonance.* By Granville Humphreys. Pp. 15; 6d. (J. Curwen & Sons, Ltd.)

#### Obituary.

The following deaths are recorded with regret:

On July 5, CARL DEICHMANN, aged eighty-one. For nearly sixty years Mr. Deichmann has been well known as a leading violinist in England. At the Wagner festival, held at the Royal Albert Hall in 1877, under the direction of Wagner, he shared the leader's desk with August Wilhelmj. His life-long friendship with Dr. Richter began at that time.

On July 12, at his residence, Inglemere, Hamilton Road, Reading, JOHN CHARLES BRETTILL TIRBUTT, Mus. B. Dunelm., aged fifty-one. Mr. Tirbutt did excellent work for the cause of music at Reading during the past twenty-nine years: as organist of All Saints' Church, conductor of the Philharmonic Society, and lecturer in music and director of musical studies at Reading College. His published compositions include a ballad, 'The phantom ship,' for chorus and orchestra, and a cantata, 'The vale of pearls,' for female voices. He will be greatly missed in the town of his adoption.

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## THE KING AND QUEEN AT BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

On July 8 and 9, while their Majesties were staying on board the 'Victoria and Albert' yacht at Avonmouth, upon the occasion of the opening by the King of the new dock constructed for the corporation of Bristol, performances were given by the oldest and youngest of our local musical societies. On the first date the Bristol Madrigal Society, under the direction of Mr. D. W. Rootham, sang a selection of pieces, which included the following by Pearsall, a former member: 'Great God of love' (inscribed by the author to Mr. Corfe, the first musical director of the Society), 'Ladye, when I behold,' and 'Allen-a-dale.' Another contribution was 'A shepherd in a glade,' by Cyril B. Rootham, son of the conductor, which gained THE MUSICAL TIMES prize competed for in 1904, a composition which has become a favourite with the choir. At the close of the concert the King and Queen expressed their gratification at the pleasure afforded them, and Mr. E. A. Harvey, the president, and Mr. D. W. Rootham were presented to their Majesties. An additional composition was asked for, and the choir sang Mendelssohn's 'O hills! O vales!'

On the following night the Bristol Harmonic Male Voice Choir also sang on board the royal yacht. The programme included such descriptive pieces as Laurent de Rillé's 'Martyrs of the arena,' and Ambroise Thomas's 'Tyrol,' both of which were rendered with considerable animation. The King, who was particularly interested in the latter piece, conversed with Mr. J. Jenkins, the conductor, respecting the constitution of the choir, a body of working men. His Majesty spoke highly of the manner in which they sang.

On the afternoon of July 9, as the royal procession passed through the city, about 10,000 children, accommodated on stands erected upon Durham Down, sang 'God save the King,' under the direction of Mr. George Riseley, during which their Majesties' carriage was brought to a standstill.

## MILTON'S 'COMUS' AT CAMBRIDGE.

(BY OUR OWN CORRESPONDENT.)

In connection with the Milton tercentenary commemoration, a most interesting presentation of 'Comus' was given at the New Theatre on July 10. The performance was a private one, and the audience was eminently distinguished, including many literary celebrities. A public repetition of the piece was given on the following day.

The chief features of the production were dignity and reserve. The performers were all members of the University or Newnham College, but their names were not announced. Criticism of their efforts is therefore out of place, but all may be commended for the care and earnestness with which they had evidently prepared their work. We may particularly commend the interpretations of 'The lady' and 'The elder brother.'

It is understood that owing to the lack of needful vocal skill on the part of the performers, it was impossible to give the whole of the music composed by Henry Lawes. The only song given in its entirety was 'Sweet echo,' sung with charming effect apparently behind the scenes. The music of 'Sabrina fair' was played, not sung, while the words were recited by the actor. The appearance of Sabrina was accompanied by the music Lawes composed to the words 'To the ocean now I fly.' This song was rightly omitted, as involving a mutilation of Milton's beautiful epilogue. Lawes has taken considerable liberties with the words, and it is surprising that he should have allowed himself to do this. It is a pity that more of the original music could not have been given, but it is obviously very difficult to find amateurs who can both act and sing adequately. Moreover the commemoration was of Milton, and, if anyone were to suffer, it certainly ought not to be the poet. The music, under the direction of Mr. E. J. Dent, who had selected and arranged it, was played by an amateur band of strings, and proved to be one of the most satisfactory features of the production. In addition to the pieces by Henry Lawes, there was a march by his brother, William Lawes, and some dances—a Seibrand, Almayne, and Corrant—from Elizabeth Rogers's Virginal Book in the British Museum. There were also Morris dances played by a

single fiddle on the stage, and a prelude, the 'Satyre's mask,' from another British Museum MS. The charmingly executed dances contributed not a little to the success of the evening's entertainment.

It is to be hoped that a representation of 'Comus' will be given in London during this tercentenary year of Milton's birth.

## THE OPERA.

Although no new opera has been mounted this season at Covent Garden, the general excellence of the performances, the several revivals, and the first appearances here of sundry artists of Continental repute, have maintained interest in the season's doings.

On June 27 Miss Lalla Miranda made her reappearance, and by her impersonation of Gilda in Verdi's 'Rigoletto' showed that she had advanced in her art, vocally and histrionically. Concerning the rest of the cast it is sufficient to say that the principal characters were sustained by Madame Edna Thornton and Messrs. McCormack, Sammarco, Marcoux, and Gillibert.

After resting for four years, Verdi's 'Otello' was revived on July 1, with a particularly interesting cast, Mr. Zenatello making his initial effort as the dusky Moor, and Madame Melba practically appearing as Desdemona for the first time, since she had only played it once previously, and that sixteen years ago. Mr. Scott was Iago, Mr. John McCormack played Cassio, Madame Edna Thornton fulfilled the duties of Desdemona's tiring maid, and the characters of Lodovico, Roderigo, and Montano were respectively sustained by Messrs. Marcoux, Zucchi, and Crabbe. Madame Melba sang beautifully, and acted with greater spontaneity than usual.

As Don José in the performance of 'Carmen,' on July 2, Mr. Marak achieved success, the Bohemian artist singing with greater intensity and fervour than previously. Another new-comer, Madame Rider-Kelsey, made a particularly favourable impression by her charming singing as Micaela. Madame Maria Gay repeated her powerful portrayal of the Cigarette Girl, and Mr. Scandiani appeared as Escamillo.

Another revival that attracted much attention was Giordano's 'Fedora,' originally produced at Milan in 1898. The title-role was the second part in which the new Roman prima donna, Miss Cavalieri, had been heard, and her impersonation confirmed the impression that her success depended quite as much upon her acting as upon her singing. Miss Cavalieri appeared to greater advantage as Fedora than as Manon, in which she made her début. A new tenor, Mr. Garbin, made his début as the persecuted hero, Loris Ipanow, with fair success.

The revival of Meyerbeer's 'Huguenots,' on July 11, attracted one of the largest audiences of the season, probably owing to the fact that Madame Tetrazzini made her first appearance here as Marguerite de Valois. Miss Destinn impersonated Valentine, and the parts of Raoul, De Nevers, San Bris and Marcel were respectively sustained by Messrs. Zenatello, Scotti, Nivette (a new baritone of great ability) and Marcoux. This was one of the finest casts that could be secured, and the performance was memorable. On July 15, Gounod's 'Faust,' played for the first time this season, introduced an English prima donna, the Hon. Mrs. Cecil Edwardes, sister-in-law to Lord Kensington, who made her stage début under the name of 'Madame Edvina.' The lady's voice, a mezzo-soprano of powerful and musical quality, was somewhat heavy for the part of Marguerite, and there seemed to be an inability to secure delicate gradations of tonal force, but allowance must be made for so trying an ordeal; at the same time, dramatic perception was distinctly shown, particularly in the church scene. Mr. Bonci was admirable as the rejuvenated hero, Miss Caroline Hatchard sang well as Siebel, although her voice is too light for the part, Mr. Nivette confirmed good impressions by his intelligent embodiment of Mephistopheles, and Madame Edna Thornton appeared for the first time as Martha.

A powerful performance of Puccini's 'La Tosca' took place on July 18, when Miss Cavalieri gave an extraordinarily realistic personation of the name part.

There only remains to add that the duties of conducting have been ably discharged by Mr. Campanini and Mr. Panizza. The season has been specially notable for the number of British artists personating principal parts. This we are specially glad to place on record.

## ROYAL ACADEMY OF MUSIC.

The most memorable performance at the concert given by the pupils of the Royal Academy of Music at Queen's Hall, on June 24, was that of Saint-Saëns's Pianoforte concerto in C minor, No. 4, the solo-part being rendered in a bright and intelligent manner and with considerable executive skill by Miss Dorothy Grinstead. An orchestral piece, 'Variations on an Irish air,' by Miss Eleanor G. Rudall, testified to this lady's perception of a good tune and skill in instrumentation, and 'The outlaw's song,' by Mr. Eric Coates, well sung by Mr. Carlton Brough, has elements of popularity.

The annual distribution of prizes took place at Queen's Hall on July 17, when the Duchess of Wellington handed the awards to the successful candidates. Sir Alexander Mackenzie, in his address, had a pleasant task, inasmuch as the progress of the institution in the past academic year had been such as to justify mutual congratulation. Amongst the donors mentioned were Mrs. Threlfall who, in memory of her late husband's sympathy with the Academy to which he devoted so much time and care, has decided to give an annual sum of £125; Mrs. Moller gives a yearly prize of five guineas for the best pianist, male or female; and Mr. Lesley Alexander has given £500 for the encouragement of ensemble playing. In his remarks on current events, Sir Alexander seemed to think a brighter time was in store for British musicians; and in the engagement of native singers at Covent Garden to see the 'materialisation of the phantom of English Opera.'

A new examination will come into existence at Christmas next. It is entitled 'Voice culture and class-singing for boys and girls,' but the expected examinees are 'persons who are or desire to become engaged in voice culture and class-singing for girls and boys.' A syllabus of the examination can be obtained from the secretary of the Royal Academy of Music.

Mr. Stewart Macpherson is announced to give a course of lectures at the institution on Wednesday afternoons during Michaelmas term, the subject of his discourses being 'Form in music.'

The following awards have been made:

*Charles Lucas Prize (Composition)* to Eleanor C. Rudall (London).  
*Schlosser Prize (Accompanying)* to Kathleen Thomson (Bristol).  
*Frederick Westlake Memorial Prize (Pianoforte)* to Helen M. Dodd (Newcastle-on-Tyne).  
*Anne E. Lloyd Exhibition (Singing)* to Eugénie Ritte (London).  
*Parepa-Rosa Prize (Soprano)* to Alice Baxter (Nottingham).  
*Julia Leney Prize (Harp)* to Dot Lyons (London).  
*Joseph Maas Prize (Tenors)* to Andrew Jones (Bangor).  
*Walter Macfarren Gold Medal (Pianoforte)* to Dorothy L. Grinstead and Ambrose Coviello.  
*Messrs. James Tubbs & Son's Prize* to Henry O. Parsons.  
*Messrs. Hill & Son's Prize* to Evan Williams.  
*Dove Prize* to Elsie Owen.  
*Charlotte Walters Prizes* to the Misses Elsie May Davidson and Florence A. Hudson.  
*Beijemann Gold Medal (Operatic singing)* to Mary Fielding.  
*Ridley Prentice Memorial Prize* to Clara Smith.  
*Charles Kube Prize (Ensemble playing)* to Henry O. Parsons, Elsie Owen, Edwin Quaife and John Mundy.  
*Alannah Mayer Fitzroy Prize (Violin)* to Edwin Quaife.  
*Melba Prizes* to Mary Fielding and Marie L. Wadia.  
*Boven Gift* to Hettie Franklin.  
*Alexander Rollier Prize (Pianoforte)* to Percy Hughes.

## ROYAL COLLEGE OF MUSIC.

Remarkable variety characterized the programme of the orchestral concert given by the students in the College concert-hall on July 21, under the direction of Sir Charles Stanford. The spirit and sympathy with which were played Beethoven's eighth Symphony, and—happy thought—a waltz by Johann Strauss and a polka by Josef Strauss, bore witness to the versatility of those enthusiastic young instrumentalists. Further variety in the programme was furnished by a new Rhapsody for orchestra, composed and conducted by Mr. Frank Bridge. In this instance the clever composer does not seem to have anything very fresh to say, but he has written an effective and brilliant piece of a conventional Oriental nature that attracts attention by its strongly marked rhythms, and holds it by the glitter and contrasts of the orchestration. The work delighted the listeners, particularly the younger members of the audience, and Mr. Bridge was most enthusiastically applauded.

## GUILDHALL SCHOOL OF MUSIC.

More than usual interest pertained to the performances given by the students of the Operatic Class at the Guildhall School of Music on June 25 and 26, owing to the work chosen being Gluck's 'Iphigenia in Tauris,' the composer's final and most advanced effort in operatic reform. It is chiefly in his treatment of recitative and in the approach to the arias that Gluck's foresight of future requirements is most perceivable. There is also a nobility in the melodies which must have been astonishing to 18th century listeners, and the dramatic vein which runs through the music obviously appealed to the young exponents at the Guildhall School. Miss Barwell-Holbrook, in the name-part, showed lively intelligence and made excellent use of a sympathetic voice, and the devoted friends, Pylades and Orestes, were impersonated with marked ability by Mr. Edwin Lewis and Mr. Robert Carr. Miss Lilian Allen as Diana and Miss Helen Duncan as Clytemnestra, and Mr. James Saker (Thoas), also contributed in measurable degree to the success of the representation. The dances of fairies and the stage management generally reflected great credit on Mr. B. Soutten, while Mr. Richard H. Walthew again proved himself an alert and capable conductor.

A special feature of the students' concert given at the City of London School on July 8, was the production of an Overture by Miss Ethel Scarborough, who conducted it. This young lady has previously shown her gift for musical expression, notably in a Pianoforte concerto played at a preceding concert. The overture is more ambitious in design and is instinct with earnest feeling. It is a work of promise rather than achievement; but it is a praiseworthy composition, and entitles the fair writer to every encouragement. The programme opened with Gounod's well-nigh forgotten Symphony in E flat, No. 2, a melodious if somewhat weak work. This was conducted by the Principal (Dr. W. H. Cummings), as was also the first movement of Chopin's Pianoforte concerto in E minor, No. 1, the solo part being crisply rendered by Miss Jessie Attwell. Two vocalists appeared, Miss Violet Openshaw and Miss Gladys Ancrum, the former the possessor of a beautiful contralto voice, which, to judge by her singing, is being excellently trained.

## PATRON'S FUND CONCERT.

To all musicians who infuse patriotism into their art, the concerts given under the auspices of the Royal College of Music Patron's Fund possess peculiar interest. For one thing they are open to all composers of British birth who are under forty years of age, therefore it is obvious that these performances gauge the artistic status of our younger creative artists. The past has shown that, with a few exceptions, the works performed have been those of promise rather than fulfilment. This was the case on July 14, at the concert given at Queen's Hall, albeit several compositions possessed an excellence that merits their performance elsewhere. In one instance—an effective set of nine Variations with *finale* on a Sarabande by Handel, composed by Dr. James Lyon—this suggested course has been anticipated, since the work had previously been performed in the provinces. A fantasy overture, entitled 'From the West country,' by Mr. Fritz Hart, should find a welcome in the West of England, for it is built up with genuine folk-tunes of this district, melodies that are treated with a skill which results in the production of an attractive piece. Another orchestral fantasia, called 'Morar,' by Mr. Paul Corder, stated to have been written in the Western Highlands, shows that this young composer is sensitive to surrounding influences, and that he has admirable command of the orchestra; but over-development suggests that he stayed rather too long at 'Morar.' A Pianoforte concerto in F sharp minor, by Mr. Montague Phillips, cannot claim great originality in melodic invention or construction, but the work shows a keen sense of what is effective, of the right place for climaxes, and an exuberant if somewhat superficial spirit that, with Miss Irene Scharrer at the pianoforte, fully accounted for the enthusiastic nature of the applause it elicited. Miss Emily Lucas's scena, 'Maud,' for soprano and orchestra, the words from Tennyson's well-known poem, is interesting as an example

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of the excellence of the musical training at the Royal Normal College for the Blind. The vocal part of the work is here and there unnecessarily difficult, and it says much for the skill of Miss Gladys Honey that the scena was so well received. More grateful to the singer were 'Songs of Selma,' by Mr. John St. A. Johnson, who shows great versatility in the appropriateness of his music to three poems of widely different style and sentiment. The London Symphony Orchestra was specially engaged for the occasion. With the exception of the orchestral accompaniments of the songs, which were conducted by Sir Charles Stanford, each work was presented under the baton of its respective composer.

#### OLD PASTORAL MUSIC.

Madame Wanda Landowska visited London two years ago, when the two recitals she gave at Queen's Hall proved her to be an exceptionally fine performer on the harpsichord, as well as a clever pianist. On July 6 she gave a recital at the Royal Academy of Music, which had been jointly organized by the International Musical Society and the Concert-Goers' Club. Her interesting programme was devoted to 'Pastoral Music of the 17th and 18th centuries.' Part I. was entitled 'The Forest,' and bird music by Couperin and Rameau, together with the two characteristic cuckoo pieces of Pasquini and Daquin, also John Bull's 'The King's Hunt' were as appropriate as they were attractive. Part II. included some delicious unpublished 'Bergerettes' composed by d'Anglebert, and Martini's dainty 'Gavotte des Moutons'; while in Part III., 'The Fair,' with its Bransles, by Francisque, and various old dances by Louis Couperin and Chambonnières, were particularly quaint and animated. Madame Landowska's performances were greatly enjoyed. Miss Lenora Sparkes contributed songs by Caccini, Alessandro Scarlatti and Henry Purcell. The Lord Chief Justice (Lord Alverstone), who was in the chair, spoke highly of the charm of this old-world music and of the lady's admirable interpretation thereof.

#### 'H.M.S. PINAFORE.'

Those who attended the latest revival of this delightful English opera on July 14 at the Savoy Theatre, must have felt how genuine wit and humour can triumph over time and fashion. It was in 1878 that this example of the craftsmanship of Sir W. S. Gilbert and Sir Arthur Sullivan was launched, and although the mode of building has changed since then—not, alas, entirely for the better—the quaintness of idea, the truth of expression, and the delightful directness of means to end are as fresh as ever.

The company was happy in having Mr. Rutland Burrington, the original Captain Corcoran, and Mr. H. A. Lytton, who, although not a member of the early caste, personated Dick Deadeye in the previous revival. Mr. C. W. Workman, who embodied Sir Joseph Porter, also showed he had the true Gilbert and Sullivan spirit. Miss Elsie Spain, as Josephine, did justice to the ballad 'Sorry her lot,' and Miss Louie Réne and Miss Jessie Rose were capable exponents of Little Buttercup and Hebe, as also were Messrs. Henry Herbert and Leicester Tunks, who respectively impersonated Ralph and the Boatswain. The ensemble was excellent, as it was bound to be with Mr. François Cellier conducting. The rehearsals had the invaluable supervision of Sir W. S. Gilbert.

#### CRYSTAL PALACE FESTIVALS.

The Tonic Sol-fa Association gave two concerts with large choirs on June 27. There were over 5,000 children in the junior choir, and the singing was exceptionally good. Rarely, if ever, has so excellent a juvenile choir performed on the great orchestra. Most of the children came from the East of London, where the music in the schools is well looked after by all concerned. Each little singer had to possess a sight-singing certificate as a condition of membership of the choir. Mr. Filmer Rook, who has developed great skill in managing masses of children, was the conductor. The adult choir of about 1,500 voices, assisted by a large orchestra, gave a programme which included selections from Purcell's

'King Arthur' and Sullivan's 'The Prodigal Son,' which were fairly effective. Some part-songs were also sung smoothly and tastefully. Mr. L. C. Venables ably conducted, and Mr. H. W. Weston was an efficient organist. The arrangements were in the capable hands of Mr. T. H. Warner, the general secretary.

The Nonconformist Choir Union held its demonstration on July 4. There was a record attendance of the choir, which on this occasion numbered over 4,000 adult singers, and the singing showed excellent training. The programme consisted of a varied selection of anthems and part-songs. Dr. Macnamara, M.P., distributed the prizes won at the choral competition, and on behalf of a number of subscribers he presented a solid silver shield and a book-case to Mr. E. Minshall, who is retiring from the conductorship of the Union, and to Miss Minshall a gold bracelet and a watch. The numerous friends of Mr. Minshall will wish him much happiness in his retirement after many years' service.

The National Temperance concerts were given on July 11. A juvenile choir of over 5,000 singers performed a programme that proved to be popular with the audience. It included what was described as a concert scene, 'Britain's salutation to temperance.' Mr. S. H. Cooper conducted, and Mr. F. Wilson Parish was organist. The adult concert was under the conductorship of Mr. W. E. Green, of Portsmouth, and the programme included 'Fixed in His everlasting seat' and 'Martyrs of the arena,' &c. The hon. secretary, Mr. A. H. Rogers, of Ware, had charge of the general arrangements of the day's proceedings.

The competitions held at the above festivals are reported in the Competition Record which forms one of the extra supplements to our present issue.

#### MR. ARTHUR M. FRIEDLÄNDER'S CONCERT.

The difficulty of obtaining a hearing of new works is so great that sympathy naturally goes out to a composer who boldly becomes his own impresario. Mr. A. M. Friedländer is director of the choir at the Bayswater Synagogue, and for the services there he has written much excellent music. He is also the composer of works of important dimension. Two of these, a sacred cantata entitled 'The return to Zion,' and a setting of Swinburne's 'Ode to Music,' were performed at his concert given at Queen's Hall on June 23. The cantata is laid out for tenor and bass soli, chorus and orchestra. One of its best numbers is a prayer for tenor solo, having for its foundation a melody used in the Synagogue. There is also a well-wetted fugue and an imposing *finale*. The music to the 'Ode' is in the same style as the cantata—broad, diatonic phrases being developed in a straightforward and easily comprehended manner. The soloists in the former work were Mr. Ben Davies and Mr. Lane Wilson, and the services of Madame Donalds were secured for the solo portions in the Ode. Both choral novelties were conducted by Mr. Allen Gill, who brought with him a large contingent of his fine choir from the Alexandra Palace. Miss Alice Manderville introduced two pleasing new songs, severally entitled 'We'll go no more a-maying' and 'The nightingale,' by Mr. Landon Ronald, who directed impressive performances of Mendelssohn's 'Fingal's Cave' overture and Wagner's 'Siegfried Idyll.'

#### PAGEANT MUSIC.

Pageants, of which there are so many nowadays, primarily depend upon their spectacular splendour for success and popularity. The 'show' is the thing, if the sun will only smile upon it! Music, however, occupies a prominent place in these ceremonials. This was the case at the Gloucestershire Historical Pageant at Cheltenham, and the Dover Pageant, both held last month, the former from July 6 to 11, and the latter taking place on the last five days of the month and the first day of August. At the Gloucestershire town Mr. C. J. Phillips was 'Master of the Music,' and three local musicians—Mr. Ernest A. Dicks, Mr. Lewis Hann, and Mr. Heller Nicholls—undertook to supply the needful strains, original or arranged, for the various episodes. For the Dover Pageant, Mr. H. J. Taylor,

the borough organist, composed and arranged the music, both vocal and instrumental, in a volume published by Messrs. Weekes & Co. To judge of the music specially composed for these occasions, apart from the processions and the rest of the spectacular element, would scarcely be fair: suffice it to say that no pains seem to have been spared in order to increase the enjoyment and effectiveness of these Pageants by invoking the aid of the divine art.

## London Concerts.

A violin recital of great antiquarian interest was given on June 29, at Bechstein Hall, by Mr. Alessandro Certani, his first appearance in London. This artist has devoted himself to bringing to light well-nigh forgotten and in some cases unknown works by Italian composers of the 18th century. His programme was most interesting, and his interpretations warmly in sympathy with the old-world music. All the works he brought forward were unpublished. Several of them deserve to be printed, particularly a Sonata in A minor, composed by Francesco Maria Veracini (1685-1750), and a Pastorale by Giuseppe Tartini (1690-1750), both of them instinct with the spirit of their period.

Miss Marie Antoinette Aussenac made so marked a success at her pianoforte recital on July 14 at Queen's Hall, that it is probable we shall hear her again in the autumn. Trained at the Paris Conservatoire, where she gained the first-prize for pianoforte playing, Miss Aussenac happily combines the vivacity of her nation with sympathetic subtlety, a combination of gifts that invest her interpretations with charm and personality. The young artist—she is only seventeen—was particularly happy in her rendering of Chopin's music, and it says much for her command of expression, that her performances of works by other composers did not compare unfavourably with the violin playing by Mr. Mischa Elman, who also contributed to the afternoon's music.

Of the many singers who have claimed attention this summer, encouragement is to be extended specially to Miss Laura Evans, who gave a recital at Bechstein Hall on July 9. Her soprano voice is musical and powerful, and except for an almost persistent *vibrato* her singing was marked by excellent style and personal charm, the latter an asset to be by no means undervalued.

The Orpheus Choral Society, Hampstead, completed its eighth season with a concert at the Hampstead Conservatoire. The programme included the 'Gloria' from Bach's B minor Mass, Schubert's 23rd Psalm, 'Minnelied' (Brahms), a chorale from 'Die Meistersinger' (Wagner), and the humorous cantata by Dr. Walford Davies entitled 'The three jovial huntsmen,' in addition to some old madrigals. Mr. Claud Powell was the able conductor, and the choir was well supported by the following soloists: Miss Ethel Robinson, Miss Hayward-Webb, Mr. Courtenay Mostyn (vocalists), Miss Louise Perrott (violin), Miss Lóis Barker (pianoforte), whose playing calls for special mention, and Miss Clare Powell (recitations).

The Promenade concerts at Queen's Hall are announced to be given from August 15 to October 24, under the conductorship, as heretofore, of Mr. Henry J. Wood. The following works by British composers will be produced: Symphony in E flat, *Balfour Gardiner*; Concerto in D for violoncello and orchestra, *Percy H. Miles*; Concerto in G minor for pianoforte and orchestra, *York Bowen*; Suite for orchestra, 'A village suite,' *Luard Selby*; Prelude to Agamemnon, *W. H. Bell*; and Two short pieces for orchestra, 'Age and youth,' *A. Herbert Brewer*.

## Foreign Notes.

### BAYREUTH.

The principal rôles for the forthcoming festivals have just been distributed as follows: *Rheingold*: Wotan, Soomer, of Leipzig; Loge, Briesemeister, of Berlin; Alberich, Dawison, of Hamburg; Mime, Hans Breuer, of Vienna; Fricka, Frau Louise Reuss-Belce, of Dresden; and Freia, Frau Rusche, from Hanover. *Valkyrie*: Siegmund, von Bary, from Dresden; Sieglinde, Frau Fleischer-Edel, from Hamburg, and Frau Lettler-Burckard, from Wiesbaden; and Brunnhilde, Frau Gulbranson, from Christiania. *Siegfried*: Siegfried, A. Burgstaller, from Holzkirchen; and Fafner, Karl Braun, from Wiesbaden; the other rôles as above. *Götterdämmerung*: Siegfried, A. Burgstaller; and Waltraute, Frau Krauss-Osborne and Frau Fleischer-Edel. *Parsifal*: Parsifal, Burrian, from Dresden, and M. A. Hadwiger; Kundry, Mesdames Lettler-Burckard and E. Walker, from Hamburg; Gurnemanz, Hincklef and Krauss, from Munich; and Klingsor, Berger, Schutzendorf and Soomer. *Lohengrin*: Lohengrin, von Bary and Charles Dalmore; Elsa, Frau Fleischer-Edel; and Ortrud, Mesdames Gulbranson and Walker.

### DRESDEN.

According to the official communication of the general director of the Royal Opera House, Strauss's new music drama 'Elektra' will be produced in the autumn.

### HAMBURG.

Carl Heinrich Læcis, who died in 1903, bequeathed a sum of £40,000 for the purpose of erecting a concert hall. To this his widow added a further sum of £10,000. The magnificent building, containing an orchestra capable of holding five hundred persons and a hall seating 1,900 persons, has just been inaugurated. There is also a small hall for chamber music, which will accommodate an audience of 500. The foyer contains a colossal bust of Brahms, by Max Klinger, in addition to busts of Bülow, Joachim, and Clara Schumann.

### MADRID.

Last winter, capellmeister Walter Rabl was engaged to conduct 'Die Walküre.' He is again retained for the forthcoming season, when the whole of the 'Ring' will be given.

### MANNHEIM.

Arnold Mendelssohn's comic opera 'Die Minneburg' is to be produced here next season.

### MUNICH.

Lina Ramaan, the biographer of Franz Liszt, recently celebrated, in a quiet way, the 75th anniversary of her birth.

### NEW YORK.

A treaty has been concluded between Humperdinck and Andreas Dippel, director of the Metropolitan Opera House, whereby the latter has acquired the rights of producing the composer's three-act opera 'Königskinder.' The work will be given during the forthcoming season, with Miss Farrar in the title-rôle, and Herr Humperdinck is expected to be present.

### PARIS.

The first *Prix de Rome* has been won by M. André Gailhard, aged twenty-three, son of the former director of the Opéra; in 1906 he won the second prize. No *premier second grand prix* was given, but a *deuxième second grand prix* was awarded to Mlle. Nadia Boulanger, aged twenty, daughter of Ernest Boulanger, a former *Prix de Rome*, and grand-daughter of Madame Boulanger, who, at the beginning of last century, was one of the glories of the Opéra Comique. It has been stated that Mlle. Boulanger is the first woman who has obtained a prize at the Rome competition; Mlle. Hélène Fleury, however, won a second prize three years ago.

### PHILADELPHIA.

A bust of Haydn was inaugurated in Fairmont Park on June 6. All the authorities of the city, the officers and crew of the 'Bremen,' which was then in harbour, together with the German Consul, were present. A choir numbering a thousand voices also attended the ceremony, at which we may be sure 'God preserve the Emperor' was sung.

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The existence of the Joachim concerts having come to a termination through the lamented death of Dr. Joachim, the executive committee, after careful consideration, have decided to preserve the organization and experience of their association by reconstituting the latter under the name of the Classical Concert Society. The object of the new Society is to continue to provide the holding of regular series of concerts at which principally chamber music, arranged upon comprehensive schemes, will be performed. A series of weekly concerts, eight in number, is announced to take place between October 21 and December 9. Seven of these, devoted to chamber music, will be at Bechstein Hall; and at the eighth concert—consisting of orchestral and choral works, and to be given at Queen's Hall—the Bach Choir will co-operate in a performance of Brahms's 'Song of Destiny,' under the direction of Dr. H. P. Allen.

The Brighton Municipal Orchestra gave an excellent concert at the Dome on July 8, when the programme consisted entirely of selections from the compositions of Mr. Edward German, who conducted. It included the overtures to 'Richard III.' and 'Romeo and Juliet,' three 'Country Dances,' the three dances from 'Henry VIII.,' the symphonic poem 'Hamlet,' the Welsh Rhapsody, and a selection from 'Merrie England.' Miss Lenora Sparkes was the solo vocalist. The performance was a great success, and over 500 persons were refused admission.

The Bexhill Musical Society gave its last concert of the season on June 25 at the Kursaal. The principal items of the programme were 'The Jackdaw of Rheims' (W. H. Speer) for chorus and orchestra, Max Bruch's Violin concerto in G minor, the solo part cleverly played by Miss Ruth Clarkson, Stanford's overture to 'Shamus O'Brien,' Mozart's overture to 'Figaro,' and Sullivan's three dances from 'The Tempest.' There was a full orchestra, led by Mr. Belinski. Mr. G. Bowden was the solo vocalist, and Dr. W. H. Speer conducted.

Mr. William Short, principal trumpet-player in the King's Band, has been engaged as chief musical adjudicator for the National Eisteddfod of Australasia, to be held at Ballarat in October next. Before he returns to England, in February, 1909, he will adjudicate at competitions to be held at Christchurch, New Zealand.

Mr. E. Roberts West, honorary conductor of the Leamington and Kenilworth Madrigal Societies, has recently been presented by the members with an elaborate writing desk, together with a case of pipes, in recognition of his much-appreciated work during many years in connection with the two Societies.

Miss Lucy Broadwood having resigned the honorary secretaryship of the Folk-Song Society, the duties have been kindly undertaken by Mrs. Walter Ford. In future the headquarters of the Society will be at 19, Berners Street, where all communications should be addressed.

Mr. W. Milne Gibson, of Aberdeen, has recently been presented with a testimonial, consisting of a cheque for £56, subscribed for by friends and admirers in recognition of the good work he has done for the cause of music during many years in the Granite City.

Mr. Frank Radcliffe, of Stalybridge, has passed the final examination for the degree of Doctor of Music at the Victoria University of Manchester. The examiners were Sir Frederick Bridge, Dr. Walter Carroll and Dr. Henry Watson.

The Southport Vocal Union—a celebrated male-voice choir of Lancashire—intend to give a series of concerts in Paris next Easter, under the direction of their able conductor, Mr. J. C. Clarke.

Mr. S. Coleridge-Taylor is composing the incidental music to Mr. Stephen Phillips's 'Faust,' to be produced by Mr. Tree in September.

Mr. George R. Ceiley has been appointed professor of solo-singing at the Battersea Polytechnic.

**Errata.** June issue, p. 377, col. 2, lines 7 and 8 from the end, for 'Irish clergymen' read 'Irishmen,' as Nicholas Brady only of the two versifiers was a clergyman; p. 378, col. 2, line 1, delete 'the Rev.'

## Answers to Correspondents.

**J. Y.**—So far as we know, Sir Arthur Sullivan's harmonization of Dr. E. J. Hopkins's tune 'Ellers' ('Saviour, again to Thy dear name we raise') is not published separately. In its original form ('The Supplemental Hymn and Tune Book,' 1869) it is for voices in unison, with a varied accompaniment for every verse. A four-part version by the composer appeared in the Bradford Tune Book (1872), and a different harmonization (for voices) was given in Church Hymns (1874), edited by Sir Arthur Sullivan. As the latter harmonies are assigned to Sullivan in the 'Congregational Psalmist' (1875), and his permission was obtained for their use, it may be assumed that they were made by him for 'Church Hymns.'

**H. E. T.**—Your ambition to become a doctor of music is most praiseworthy. The conditions, which vary at different Universities, will be found set forth in the 'Roll of the Union of Graduates in Music.' We fear it is impossible to give 'an estimate as to how many years it would take for a fairly good pianist to prepare for the first examination, providing him to be able to devote about eight hours a day to study.' You are probably unaware that pianoforte-playing is not a subject that is required at examinations for University degrees in music. As to the methods of study, you should consult a good teacher, who is familiar with the 'ins-and-outs' of these examinations.

**A. B. C.**—In order to obtain 'a picture showing a large church organ to advantage,' your best plan will be to get one of the fine organ cases in the city churches photographed, and then get the print enlarged by the Autotype Company. The views of the two organ cases given in our July issue (from Mr. T. F. Bumpus's book on London Churches) might guide you in your choice. See also the view of the organ in St. Paul's Cathedral (north case) given in our issue of March, 1907, p. 157. Probably the photographer, Mr. W. H. Welsh (16A, Bouverie Street, E.C.) could supply you with an enlargement of this excellent photograph, or he would photograph any particular organ that takes your fancy.

**BAR.**—(1) The principal vocalists at the first performance of Sullivan's oratorio 'The Light of the World' were Mesdames Titiens and Trebelli, and Messrs. Sims Reeves, Cummings, and Santley. (2) Mr. Charles Locket died at Hastings on December 3, 1901. (3) The song that Queen Victoria sang to Mendelssohn, in 1842, and to his accompaniment, was not the Frühlings-lied in B flat (Op. 47, No. 3), but 'Schöner und schöner schmückt sich!' ('Italien,' Op. 8, No. 3). She also sang his 'Pilgerspruch' ('Lass dich nur,' Op. 8, No. 5).

**AMBITIOUS.**—Cornets for general use in orchestral, military, and brass bands are made in B flat, with an extra shank for A natural. Cornets in C are only intended for amateurs desirous of rendering vocal music (with pianoforte accompaniment) easily, without the trouble of transposing. The catalogue price of good instruments by London makers of repute, such as Messrs. Boosey & Co., ranges from about four to nine guineas, but cheaper instruments can be bought. Beware of cornets advertised under special or fancy names.

**C. H.**—'The best way to bring singers, well-trained, to the front for good class engagements?' Ay, there's the rub! So great is the competition nowadays that good class engagements are in a bad way. There is always room at the top, however, and anyone with top notes like Tetraxini, or the possessor of a vocal organ like Melba, need not despair of being in great demand. Unfortunately, well-trained singers are often third class.

**GAMEA.**—There are 'short comprehensive biographies' of Barnby, Dykes, Goss, and Sullivan in the 'Dictionary of National Biography.' Biographical articles have appeared in this journal of Barnby (March, 1896), Goss (April and June, 1901), and Sullivan (December, 1900, and subsequent issues). The Rev. Canon Fowler has written the 'Life' of Dr. Dykes, published by Mr. John Murray in 1897.

**ORGAN BLOWING.**—‘The average cost of blowing by hydraulic power and electric power respectively’ would vary considerably in different places; as would ‘the quantity of water or electricity, as the case may be, required per hour to blow a three-manual organ situated in the west gallery.’ In some places the pressure from the water mains is insufficient to meet the required demands of the bellows.

**T. A. S.**—Your copy, dated 1797, appears to be a later edition of ‘*Philomela*,’ first published, according to Eitner, in 1684. The same authority states that the author, Johannes Martinus, was a minister at Remis. Nothing more seems to be known of him. There is a copy of the 1684 edition of the book in the British Museum Library.

**C. E. L.**—According to Hans von Bülow the term ‘*Tedesca*’ has reference to waltz rhythm, and invites changes of time. In addition to the well-known example you quote—the *Sonatina* in G for pianoforte, Op. 79—Beethoven also uses it in the fifth movement (3-8) of the *B flat Quartet* for strings (Op. 130); it is there headed ‘*Alla danza tedesca*.’

**LEVENSHULME.**—Thin lips are usually considered to be an advantage to flute-players, but a good deal depends upon the support given by the teeth. You should take a few lessons from a good teacher. He would soon tell whether a pupil was naturally disqualified as regards producing a good quality of tone.

**J. F. C.**—Is it worth while to draw comparisons as to the merits of the two operas you name? Why not enjoy the music of both works, and let your ‘little argument’ with your friend aid in that direction, ‘without prejudice,’ as the lawyers say?

**F. H.**—The information on the label of your violin may not tell the truth, although we hope, for your sake, it does. You should submit the instrument to Messrs. W. E. Hill & Sons, of New Bond Street, who, in return for a fee, would give you reliable information concerning its maker, value, &c.

**E. E. S.**—Announcements of competition festivals are given from time to time in the *School Music Review*. The nearest to your town are the competitions to be held at Warminster (Secretary, Miss I. Luke, The Knoll, Malmesbury), and Malmesbury (Secretary, Mrs. Maurice, Wykeham House, Marlborough).

**A. S. R.**—Perhaps it will be time enough to decide upon the examination *after* you have ‘gone in thoroughly for theory.’ Your teacher will then be able to advise you as to the most suitable testing-place of your acquired theoretical knowledge.

**D.**—The death dates you ask for are as follows: Frederic Clay, November 24, 1889; Alfred Cellier, December 28, 1891; Dr. John Naylor (of York Minster), May 13, 1897. Mr. John Francis Barnett is happily still in the flesh.

**BEAUTY RETIRE.**—Sir Frederick Bridge’s book ‘*Samuel Pepys, a lover of Musick*,’ is published by Messrs. Smith, Elder & Co. It was issued in 1903, price 5s.

**SEBASTIAN.**—Your best plan will be to apply to Dr. Walford Davies direct, as by that means you will obtain reliable information.

**H. M.**—We are afraid that the four volumes of Latrobe’s ‘*Selections of Sacred Music*’ are not of any intrinsic value.

## THE MUSICAL TIMES.

### SCALE OF TERMS FOR ADVERTISEMENTS.

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Beloved, I  
Be ye all  
Blessed at  
Blessed is  
Blessing a  
\*Blessing.  
Come, ye  
\*God came  
\*God so lo  
Grant, O  
\*Hail, glaci  
\*Hail, glaci  
He in tea  
\*He in tea  
\*Holy, hol  
Holy, Lo  
\*How good  
\*How love  
\*Hymn to  
Hymn to

I am Alpi  
\*I am Alpi  
I beheld,  
I know th  
I saw the  
I will ma  
I will sing  
I will sing  
I will sing  
\*In humbl  
\*In Jewry  
In sweet  
In the fe  
Let the p  
\*Light of  
\*Lord of a  
Lord of a  
\*Lord, we  
O Father  
O joyful  
\*O Lord,  
\*O taste a  
O taste a  
O where  
Ponder m  
\*Praise H  
Rejoice i  
\*See what  
Sing to th  
Stand up  
Teach m  
\*The Lorc  
\*The Lorc  
The Lorc  
Thou sha  
\*We give  
We have  
Whatsoev  
Who can

T  
124a Almi  
124b Gran  
\*7b Let  
22 O Go  
69 Teac  
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THE DAILY TELEGRAPH, JUNE 24, 1908.

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THE MUSICAL NEWS, JULY 4, 1908.

Mr. Friedländer writes with conciseness and incisively, so that his music is never wearisome. His themes are well devised, and the whole work gives ample evidence of musically aptitude. The fugue is striking evidence of this. Another number which was good to listen to was the "Babylonian" march, in which a successful attempt at local colour has been made.

THE MANCHESTER GUARDIAN, JUNE 24, 1908.

A concert on an unusually ambitious scale was given at Queen's Hall last evening by Mr. Arthur Friedländer, an Associate of the Royal College of Music. He occupies an esteemed position as teacher and choirmaster. Mr. Friedländer's music is masculine and straightforward, melodious, and smoothly and effectively written for chorus. The fugue chorus proved the most effective number, and the tenor solos, which were admirably sung by Mr. Ben Davies, made a considerable effect. The second work, a setting of Swinburne's "Ode to Music," gave the composer freer scope for picturesqueness and effect. In this the soprano solos, which are melodious and well-written for the voice, were beautifully sung by Madame Donald. Mr. Friedländer was enthusiastically recalled several times after each of his works.

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4. With verdure clad ("Creation") ... .. J. Haydn
5. I will extol Thee, O Lord ("Eli") ... .. M. Costa
6. I mourn as a dove ("St. Peter") ... .. J. Benedict

### TENOR.

1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") ... .. J. Haydn
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F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... .. G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

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1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul")  
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3. What tho' I trace ("Solomon") ... .. Handel
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5. There is a green hill ... .. Ch. Gounod
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### BASS.

1. Dost thou despise ... .. J. S. Bach
2. O God, have mercy ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... .. G. Rossini
5. How great, O Lord ("St. Peter") ... .. J. Benedict
6. If Thou should'st mark iniquities ("Eli") M. Costa

## SECOND SET.

### SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.)  
C. Saint-Saëns
2. Lo! the heaven-descended Prophet  
("The Passion") ... .. C. H. Graun
3. Jerusalem ("St. Paul") ... .. F. Mendelssohn-Bartholdy
4. Great is Jehovah ... .. F. Schubert
5. Turn Thee unto me ("Eli") ... .. M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

### TENOR.

1. Only be still, wait thou His leisure  
("If thou but sufferest") ... .. J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus when the sun ("Samson") ... .. Handel
4. O come, let us worship ("Psalm xcvi.")  
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... J. Raff
6. Song of Penitence (Busslied) ... .. Beethoven

### CONTRALTO.

1. To living waters ("The Lord is my Shepherd")  
J. S. Bach
2. O God, have mercy (Pietà, Signore) ... A. Stradella
3. All my heart inflamed and burning  
("Stabat Mater") ... .. A. Dvorák
4. The glory of God in Nature (Creation's Hymn)  
Beethoven
5. Fac ut portem ("Stabat Mater") ... .. G. Rossini
6. Morning Prayer ("Eli") ... .. M. Costa

### BASS.

1. Mighty Lord and King all glorious  
("Christmas Oratorio") ... .. J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day ... .. F. Schubert
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(Continued from page 4 of Cover.)

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Come, ye thank-ful

Come, ye thank-ful

Come, ye thank-ful

Come, ye thank-ful

peo - ple, come, Raise .. the song . . of Har - vest - home :

peo - ple, come, Raise . . . the song of Har - vest - home :

peo - ple, come, Raise . . . the song of Har - vest - home :

peo - ple, come, Raise . . . the song of har - vest - home :

COME, YE THANKFUL PEOPLE, COME.

All is safe - ly ga - ther'd in, Ere the win - ter

All is safe - ly ga - ther'd in, Ere the win - ter

All is safe - ly ga - ther'd in, Ere the win - ter

All is safe - ly ga - ther'd in, Ere the win - ter

storms be - gin ; God, our Ma - ker, doth pro - vide

storms be - gin ; God, our Ma - ker, doth pro - vide

storms be - gin ; God, our Ma - ker, doth pro - vide

storms be - gin ; God, our Ma - ker, doth pro - vide

*Bolder.*  
For our wants to be sup - plied ; Come to God's own

For our wants to be sup - plied ; Come to God's own

For our wants to be . . sup - plied ; Come . . to God's own

For our wants to be sup - plied ; Come to God's own  
*Bolder.*

## COME, YE THANKFUL PEOPLE, COME,

*rall.* *a tempo.*

Tem - ple, come ; . . Raise the song of Har - vest - home.

*rall.* *a tempo.*

Tem - ple, come ; . . Raise the song of Har - vest - home.

*rall.* *a tempo.*

Tem - ple, come ; . . Raise the song of Har - vest - home.

*rall.* *a tempo.*

Tem - ple, . . come ; . . Raise the song of Har - vest - home.

*rall.* *a tempo.*

All this world is God's own field,

All this world is God's own field,

All this world is God's own field,

All this world is God's own field,

Fruit un - to His praise to yield ; Wheat and tares there - in are

Fruit un - to His praise to yield ; Wheat and tares there - in are

Fruit un - to His praise to yield ; Wheat and tares there - in are

Fruit un - to His praise to yield ; Wheat and tares there - in are

COME, YE THANKFUL PEOPLE, COME.

sown, Un - to joy or sor - row grown; *f* Ri - p'ning with a wondrous  
sown, Un - to joy or sor - row grown; *f* Ri - p'ning with a wondrous  
sown, Un - to joy or sor - row grown; *f* Ri - p'ning with a wondrous  
sown, Un - to joy or sor - row grown; *f* Ri - p'ning with a wondrous

power *dim.* Till the fi - nal Har - vest - hour: *mf*  
power *dim.* Till the fi - nal Har - vest - hour: *mf*  
power *dim.* Till the fi - nal Har - vest - hour: *mf*  
power *dim.* Till the fi - nal Har - vest - hour: *mf*

*p* Grant, O Lord of life, that we . . . *rall.* Ho - ly grain and pure may be.  
*p* Grant, O Lord of life, that we . . . *rall.* Ho - ly grain and pure may be.  
*p* Grant, O Lord of life, that we . . . *rall.* Ho - ly grain and pure may be.  
*p* Grant, O Lord of life, that we . . . *rall.* Ho - ly grain and pure may be.

# COME, YE THANKFUL PEOPLE, COME.

*Andante.*

\* SOPRANO SOLO OR ALL SOPRANOS, as desired.  
*mf. dolce.*

For we know that Thou wilt come, And wilt

*Andante. ♩ = 60.*

*p dolce, soft Sw.*

*senza Ped.*

take Thy peo - ple home; . . .

From Thy field wilt purge a - way

All that doth of - fend, that day;

And Thine An - gels charge at last . .

In the fire the tares to cast,

But the fruit - ful ears to store

*Ped.*

In Thy gar - ner ev - er - more,

in Thy gar - ner ev - er - more.

\* The crotchet to be the same value as minim in preceding bars.

# COME, YE THANKFUL PEOPLE, COME.

$\text{♩} = 58.$   
*mf*  
 Come then, Lord of .. mer - cy, come, Bid us sing Thy  
*mf*  
 Come then, Lord of mer - cy, come, Bid us sing Thy  
 \*  
 Come then, Lord of mer - cy, come, Bid us sing Thy  
*mf*  
 Come then, Lord of mer - cy, come, Bid us sing Thy  
 $\text{♩} = 58.$   
*p* (Solo  
 Stop. Gl.)  
 Har - vest - home: Let Thy Saints . . . be ga - ther'd  
 Har - vest - home: Let Thy Saints . . . be ga - ther'd  
 Har - vest - home: Let Thy Saints be ga - ther'd  
 Har - vest - home: Let Thy Saints . . . be ga - ther'd  
 in, Free from sor - row, free from sin;  
 in, . . . Free from sor - row, free from sin;  
 in, Free from sor - row, free from sin;  
 in, Free from sor - row, free from sin;

COME, YE THANKFUL PEOPLE, COME.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "All up - on . . the . . gold - en floor Prais - ing". The music is in G major and 4/4 time. The piano part features a steady eighth-note accompaniment.

Second system of the musical score. It continues the four vocal parts and piano accompaniment. The lyrics are: "Thee for . . ev - er - more : Come, with all . . Thine . .". The piano part continues with the same accompaniment pattern.

Third system of the musical score. It continues the four vocal parts and piano accompaniment. The lyrics are: "An - gels come ; Bid us sing Thy Har - vest - home." The system includes tempo markings: "rall." (rallentando) and "Tempo 1mo." (allegretto). The piano part features a more active accompaniment in the final measures.

*Slow and deliberate.*

Come, ye thank - ful peo - ple, come,

Come, ye thank - ful peo - ple, come,

Come, ye thank - ful peo - ple, come,

Come, ye thank - ful peo - ple, come,

*Slow and deliberate.*

*ff Fuli.*

*Adagio.*

*poco a poco rit.*

Raise the song of . . Har - vest - home. . .

*poco a poco rit.*

Raise the song of . . Har - vest - home. . .

*poco a poco rit.*

Raise the song of . . Har - vest - home. . .

*poco a poco rit.*

Raise the song of . . Har - vest - home. . .

*Adagio.*

*poco a poco rit.*

*ff*

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*This Supplement is part also of the August issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, Price 13d. The REVIEW also contains the songs "Tender Wood Dove" (Gounod) and "The Marseillaise," with English words.*

The

# Competition Festival Record

UNDER this head it is proposed to deal with festivals of the competitive type, and generally to serve the interests of the competitive festival movement which has now become an important factor in the musical development of the nation. We hope to be of service to the promoters of festivals in providing expert advice as to the best means of overcoming the numerous difficulties that arise in connection with the inception and carrying out of schemes. Communications are invited from secretaries and others who may desire to discuss points of general interest, and we shall be glad to receive printed reports of festival proceedings.

## THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

### ANNUAL CONFERENCE.

THE fourth annual conference of this Association was held on July 9, 1908, in the King's Room, at Messrs. Broadwoods, Conduit Street.

Miss WAKEFIELD took the chair at the morning business meeting. The minutes of the third annual Conference were confirmed.

Dr. W. G. McNAUGHT then read the Committee's report, which was as follows:

#### REPORT FOR THE YEAR ENDING JULY, 1908.

At the Committee meetings held during the year, the chief business discussed has been the formation of the proposed Advisory Council and the plans for the annual Conference.

The first Council meeting was held yesterday (July 8). The resolutions passed and suggestions made will be brought before you. Subscriptions have been received from 161 members. This number represents merely those from whom it has been found possible to obtain the subscription which entitles to formal membership. The Committee are glad to record the continued expansion of the movement. New festivals have been successfully started at Ashbourne in Derbyshire, Bourne in Lincolnshire, and at the People's Palace in East London. All three of these schemes owe their origin and inspiration to ladies, as do most of the festivals held in the country. At Ashbourne, Lady Duncombe, of Calwick Abbey, and those associated with her, greatly stirred the district. At Bourne, Lady Ancaster was the originator; much interest was aroused, and two days were occupied in hearing the competitors. The new festival in East London was fostered with extraordinary zeal and tact by Miss Edith Barran. The response was enthusiastic, and culminated in a very successful concert given by the choirs under Sir Walter Parratt.

It has sometimes been said that the competition festival movement is not likely to be as useful in large towns as it has been found to be in countryside places. But experience is showing that in the large, busy towns the movement is exceedingly successful in encouraging and creating musical organization, and in affording an appreciative and attractive arena for the display of the most efficient choirs.

In this connection it is worthy of note that the Metropolis and suburbs are now being provided with competition festival centres on a comprehensive scale.

A new festival at Aberdeen will begin its operations next Spring, and it promises, under the care of Professor Sandford Terry, to be an important event. In Ireland, Belfast is discussing plans for expanding the small scheme worked recently by the Irish Temperance League,

and Coleraine has formed a committee in order to hold a festival in the Spring of 1909.

The Committee believe it will be interesting to members to know that the Royal National Eisteddfod will be held in London next Summer, commencing on June 15. These competitions will be upon a very comprehensive scale, and entries are invited from all the four nations. The opportunity thus presented of bringing the results of the young English movement into touch with the older Welsh institution is unique, and it may be hoped that choirs connected with our festivals will be worthily represented.

It is evident from many Press notices and from inquiries received that the existence of the Association has been the means of drawing considerable attention to the utility of the competition festival idea, both at home and abroad. It is doubtful whether some of the recently-established festivals would have come into being at all if the Association had not existed.

The report was adopted, and the following officers and committee were elected: President, Her Grace the Duchess of Norfolk. Committee: Lady Mary Forbes-Trefusis, Mr. W. H. Leslie, Miss Mary Egerton, Mrs. Commelire, Mr. J. A. Fuller Maitland; and hon. secretaries, Miss Wakefield and Dr. W. G. McNaught.

The Hon. NORA DAWNAY presented the report of the certificate sub-committee, and stated that matters had been progressing satisfactorily. Five places had interchanged this year, and many more would have done so had it not been for the fact that it was difficult to get printing done at prices which the various societies could afford, where only a few certificates were required.

After some discussion as to how the various existing blocks could be utilised, the report was received, and a vote of thanks to Miss Dawnay was passed.

The resolutions arrived at by the Council were then submitted. The following were the chief recommendations:

That the subscription for membership of the Association be 2s. 6d. per annum, and that only members should vote at Association Conferences.

That a Council be formed, composed of any member or members of the Executive Committees of affiliated Competition Festivals nominated by the local committee. This Council to meet once a year; the subscription for affiliation be 10s. per annum, and this subscription to entitle delegates to membership of the Association.

That each centre should forward to the secretary annually an annotated list of the music performed, adding a statement of the number of second-hand copies for sale, and the price proposed for the same.

That a list of names of adjudicators with their addresses, and with a statement of the centres they have visited, be given annually by the secretary.

That a classified list of music, suitable for the use of competition festivals, be compiled and made available for use, the list to contain pieces already performed and others that are recommended.

That the Association should petition the Board of Education to appoint special music inspectors in various districts of the country.

These resolutions were then considered, and, with some modifications, were carried. It was decided that three delegates from each affiliated centre would be regarded as members of the Association.

A committee was appointed to consider the proposed memorial to the Board of Education.

Lady WINEFRIDE CAREY-ELWES explained that the idea was that an appeal should be made rather to the local Education Committees than to the Board of Education.

Mr. W. H. LESLIE submitted the financial statement, which showed that the total income was £18 17s. 3d. There was a balance in hand of £4 10s., while there were liabilities to the extent of about £10. In order to make the work of the Association really effective there ought to be a guarantee fund of at least £50. [This amount was soon guaranteed in the room.]

The Countess of ANCASTER then took the chair.

A telegram from Lady Salisbury was read, stating that she much regretted being unable to fulfil her promise to take the chair, as she was to accompany the Queen on her visit to Bristol that day.

Lady ANCASTER said she felt she was placed in a position which could be much more adequately filled by many other ladies present. It was a splendid movement in which they were concerned, and she was glad of the opportunity to learn more about it.

Mr. FULLER MAITLAND reported on the choral work which had won the prize offered last year. The conditions were that it should not take more than half-an-hour, and be of moderate difficulty, and that the accompaniment should be real pianoforte music. The judges found that one work suited the conditions much better than any of the others, and had no hesitation in awarding the prize to Mr. Luard-Selby, for his setting of "The Fakenham Ghost," by Robert Blomfield.

Lady ANCASTER presented the prize to Mr. Bertram Luard-Selby.

Dr. SINCLAIR then read the following paper on:

#### THE ENCOURAGEMENT OF AMATEUR ORCHESTRAL PLAYING.

There is no doubt that the standard of choral singing in this country has gone up very much during the last few years, and that this is, in many districts, chiefly due to our choral unions and competitive festivals, but we rarely find an orchestral society worth listening to in a country town. A generation ago nearly every village had its small band of instrumentalists, who accompanied the services in the church and on other occasions did duty. The general use of the church organ has been the death of these little bands, and instead we now frequently find the brass band. The lack of a properly organized band cripples choral societies in the choice of music, and in many other ways.

Could not every festival, in addition to having competitions for solo string instruments, have unison classes for violins, and, when possible, for violas and violoncellos? These classes are the first real step towards orchestral playing. At a festival where I was lately adjudicating, I heard one of Bach's Gavottes played by a school of small boys. Violin classes are increasing rapidly in our elementary schools, as was illustrated at the Alexandra Palace last month, when fourteen hundred boy and girl violinists played together under the auspices of the National Union of School Orchestras. As a very

important step towards the formation of orchestras, I suggest that classes for string orchestras, with or without pianoforte, should become more general. Besides the many good compositions for string orchestra only, there are now published a number of classics, well arranged for strings and pianoforte, the latter taking the place of the wind instruments. Classes should be conducted so as to be accustomed to follow a beat.

The Hereford Society, which I conduct, started with town members only, but it was soon found desirable to form a country section. There is now a membership of seventy to eighty performers. The town members meet for practice one night weekly, and the country members one afternoon every three weeks. The full society meets together for rehearsal just before the concerts.

We do all we can to make our members realise that the Society is really an educational institution. In the first place, only music which can be of educational value is put before the members for practice. At the practices the works are very minutely analysed and the scoring explained, so as to teach the members to be not merely one-line players. All difficult passages are taught separately, and at first very slowly, so that members get to realise the importance of every individual note they have to play. Much is also done by slow practice, at first, to teach a proper sense of rhythm.

I make a special point of teaching choir boys to play the drums and other percussion instruments. Some of these boys drum really well, and their performance at the practices does much to infuse a strong sense of rhythm into the other players. This is not allowed to interfere with delicacy and soft playing. The conductor of an orchestral society must, of course, insist on getting real *piano* and delicate playing when required.

The Society buys all its music, and is forming a good library. We are thus not only able to mark our music freely with fingering, bowing, &c., which is very essential, but also to let the members keep their music at home for study. There are other reasons why the system of buying instead of hiring music is desirable.

Now that the competition festivals have met with so much success in their efforts to further and raise the standard of choral singing, it is to be hoped that by degrees a similar result will in time be obtained in instrumental playing.

I consider that this Association may be the chief factor towards the encouragement of orchestral playing in this country.

MISS MARY L. EGERTON (York) next read the following paper on:

#### COMBINATION IN COMPETITIONS.

Some few months ago I was asked to write a light paper of a racy nature on "Combination in Competitions." Fancy anyone writing a light, racy paper on such a weighty matter as Choral Combinations! Was ever such a request?

I think most choral societies see only one side of their competitions. They strain after excellence of singing in each individual choir, for the sole purpose of getting the better of other choirs, and they entirely ignore the far finer result which can be obtained by massed choirs in certain choral works; also, it seems to me, they overlook the higher moral effect of such singing in the minds of all concerned. Competition is now in the air; we breathe, smell and taste it everywhere, and it is time we turned the attention of our choirs to that higher platform of song for which they are—many of them unconsciously—fitting themselves.

I should like to tell you what we have been doing in our part of Yorkshire. Ever since we started these competitions some ten years ago, we have worked on modest lines, but always at *choral* work, as apart from solo work, in our villages, trying to improve the singing and musical taste in and out of the churches and chapels, with, I may say, some success. The last two years we have tried the experiment of grouping villages together against others in a short cantata competition, thus giving greater scope to conductors. Instead of there being only one local person to conduct a combined choir,

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there are now three or four more or less efficient conductors. Another object of this grouping is to break up the village cliques, which are so strong in some places that the inhabitants of one village will not speak to those of another; and this boycotting has gone on for generations. If we do not take care, village competitions, pure and simple, will only still more accentuate this exclusiveness. The way of working these groups is this: The conductor goes round once (oftener if he or she can) to each village; then, where it is possible, a combined rehearsal takes place in a central village, ending in a combined tea. These teas have been a great success, and have warmed the feelings of the coldest neighbours in a very effective and pleasant way. I should add that it is not absolutely necessary to have a combined rehearsal, so long as the choirs are familiar with the ways of their group conductor. The group which won at York this year had had no combined rehearsal. Now what has been the result of this combined choirs' competition? Each individual choir has, without doubt, done its level best for its respective group, and the effect produced was such that one judge, Dr. McNaught, said the tone was surprisingly good, and another judge, Dr. Walford Davies, told me that nothing had given him greater hopes for the competition movement than this combined singing of village choirs.

Next year we hope to have a still more ambitious scheme. We propose to hold a Village Choral Festival in our glorious old Minster, when we shall take some straightforward works. We hope all our village choirs, large and small, will join in this great choral effort, and we should have a grand total of something like 800 voices. I do not suppose that at present these villages have an idea of the magnificent effect they will be able to produce, if they throw their heart into it, and I look forward to the result giving them fresh zest and spurring them on to still higher choral flights.

#### AN INTER-COUNTY FESTIVAL.

One word more, on a yet further effort in combination which we tried at Doncaster last year for the first time. The same thing was also done at Grimsby some three or four years ago. For want of a better term, we have called this experiment an Inter-county Competition, a competition in which some four centres took part, not including Doncaster itself. From a competition point of view it was quite successful; almost too much so, in one way, for there was scarcely enough time allowed, the entries being unexpectedly numerous. The opportunity this competition offered of comparing the results of the work done in the various centres was extremely interesting. As a matter of fact, the choirs came out very evenly, some of those from the so-called unmusical parts of Yorkshire, Nottinghamshire and Lincolnshire being as good as the others, showing what practice can achieve when carried out on the right lines. I do not pretend to offer any advice on these choral combinations. Every centre works presumably on the lines best fitted to the wants of the local choirs. I only wish to suggest that it is well to bear in mind that *combinational* choral singing aims at higher objects than *competition* choral singing.

DR. H. P. ALLEN (New College, Oxford, Conductor Bach Choir, &c.) also gave an address on the importance of combined music at competition festivals.

While recognizing that the competitive spirit was useful and stimulating in the early stages, he felt that it was important to insure that the movement led to greater results than competition. It was to the organization of combined effort that they must look for a permanent basis of success. After a few years of competitive activity, the whole aim of the resources should be to produce great works of Art. Friendly unity then took the place of rivalry, and the outlook was enlarged.

The difficulty of unifying a number of local units must be met by giving to combined rehearsals much more prominence than often was given at present. The concert at all festivals should be made the crowning point of the work by the choirs, and all else should be subordinated to that end. He thought that those who

had to choose the music for combined performance should be courageous. With judicious work and capable conductors choirs could learn anything reasonably difficult. Nothing produced more enthusiasm than the discovery by a choir that it was learning something difficult. He thought that all the tests for competition should be taken from the combined music.

It was a great mistake to have combined choirs so large that orchestras and halls were inadequate to accommodate them. The number of competitors should be limited to the known capacity of the arena. He had this year been at festivals where the choirs were twice as big as could possibly be contained in one room, and where the audience numbered about sixty and the choir 650. There was not the least doubt that the competition system had done and was doing an enormous educational work, but ultimately he hoped that they would be able to drop out the word "competition" and have all over the kingdom musical festivals of the highest kind.

In answer to questions, Dr. Allen said that, what really was wanted, was to get local conductors, ladies or gentlemen, to go through the work with them and assist them generally. This would give them heart to tackle their own choirs. If they could only give some real help to the small conductors, he was sure that was one of the principal things which would ensure success. People who said they had no ability to conduct—and perhaps had not—could very soon get it. The real thing in conducting was enthusiasm; it was extraordinary what results could be achieved by people who had small musical talent.

MISS WAKEFIELD observed that at Kendal they had a meeting of the conductors before the year's work commenced, which had proved very valuable. The work was gone through by some competent player, and every conductor then knew how it should be studied.

LADY WINEFRIDE CARY-ELWES asked if anyone had ever tried a class for conductors? In her case it had not yet been done, because they could not find the person to give the lessons.

THE CHAIRMAN said that Miss Wakefield's suggestion for a conductors' meeting, with someone to play the music in the first instance, was a suggestion which would entirely serve the purpose in view.

At the afternoon meeting, Lady MABEL HOWARD, President of the Carlisle Competition, took the chair.

The first paper read was by Mr. T. Tertius Noble (York Minster) on

#### THE TRAINING OF VILLAGE CHORAL SOCIETIES.

MR. NOBLE said:

I intend to give you some idea of what I did with two small village choral societies in my Ely days.

The material I had to deal with was raw in every sense of the word: in one of the villages the population was probably well under 2,000, and the other under 1,000; in one class I had about forty members, and in the other about thirty. Cambridgeshire has a reputation for being somewhat unmusical, and the voices are said to be thin and of poor quality; in fact, this is frequently said of many parts of Great Britain, but I am bold enough to assert that there is good material in every corner of our Islands, and that, with proper training, good singing may be acquired anywhere. During the last few years, I have had many opportunities of hearing village choirs and choral societies, when acting as adjudicator at musical competitions, and I do not hesitate to say that I have heard great beauty of tone produced by choirs in the so-called unmusical spots of England; take, for example, Lincolnshire.

I took for granted that the class knew absolutely nothing of theory, or voice production, so I began at the very beginning. I made free use of the blackboard, and began by explaining the meaning of the stave, clefs, key-signatures, time-signatures, value of notes, rests, and so forth. On these points I spoke at length, and gave many illustrations. I usually devoted about an hour to theory alone; all members of the class had small MS. music books to make notes in, so that at the end of the twelve lectures they were able to work examination papers set by myself. I found most of the papers

exceedingly well done, and I should say at least 60 per cent. answered every question accurately.

After dealing with theory, I generally gave the class three-quarters of an hour on voice-production, and very easy sight-reading tests. The first step is "the art of breathing." I think one of the best ways to acquire good, steady breathing is to begin by giving counting exercises. Get your class to take a breath very slowly through the nostrils, and exhale slowly while counting, say, up to twelve. Little by little increase the dose, till you can get your class to count very slowly at least twenty-five beats (M. 60) in one breath. After this, attention should be given to producing good tone. This, more often than not, is a difficult task, and requires much patience. To my mind the best plan is to begin by singing very softly on the easy vowel sounds such as *oo* and *ah*, sustaining these sounds for about four slow beats with a steady, flowing tone on the lower and middle registers. When these vowels have been mastered, and the tone is really pure and of good quality—in other words, well placed—we may pass on to the more difficult vowels, such as *a*, *e*, and *ih*. These require much practice, and much patience on the part of the teacher, and I often find it most difficult to get the tone well forward on these sounds, especially the *e* and *a*. This being the case, I take an easy vowel like *oo* and gradually work into *e* and *a*. By degrees the tone becomes fuller and rounder, and travels better; but until these difficulties are overcome, it is useless to attempt to teach part-songs, &c., with the words. Never attempt to sing words until all the vowel sounds and modifications of these sounds are conquered; much harm is often done by trying to sing words before the tone is properly placed.

In order to make the lesson interesting and agreeable, I wrote a series of short and easy melodious phrases on the blackboard. These were sung by the class in unison to all the vowel sounds in turn, and, by way of variation, I also wrote a scale in the major key, using a long pointer, and took simple intervals from the scale; and so, little by little, the members of my class were able almost faultlessly to sing any interval without hesitation. Later on I added the chromatic notes, and, after much work and plenty of encouragement and patience, I got some really good results in reading difficult intervals.

After about six lectures the tone of the class improved by leaps and bounds, so that I was able to give simple part-songs and madrigals for study, but in every case they learned the notes without the words, singing them through quite softly on all the vowel sounds in turn, taking *ah* last of all; for I consider this to be the most difficult of all our sounds to get a bright, healthy tone on. I was only talking the other day to an eminent teacher of singing, and he assured me that it sometimes took him six months to get the right quality of tone out of a pupil on *ah*.

When I found the tone and quality to be good after vocalizing the part-songs, I then worked carefully at the words, insisting on the great importance of consonant attack, and release of the same. By this I mean the great importance of pronouncing the first and final consonants with great rapidity of either tongue, lip or jaw movement, the effect of a slow movement of jaw would be to give a blurred and slovenly sound to the words.

It may interest you to hear what I do with small boys, mostly from our elementary schools in York, of seven and eight years of age, who come to be tested for my choir. As a rule, for a single vacancy, I have as many as fifty or sixty boys, varying in age from seven to ten. The first step I take is to examine the inside of their mouths in order to find out if they have good, arched roofs, healthy throats, and small tongues. I never choose a boy with a large, thick tongue. The next step is to sing a scale. Generally about a dozen of the boys are unable to hit any note at all; these I send away at once as being useless. As a rule about 35 per cent. of the boys have fair voices, but only about 10 per cent. really first-rate ears, and these are the boys who are finally selected. The ear-test I set is a somewhat searching one. First of all, I give each candidate a series of notes played rapidly on the pianoforte. If the boy possesses a good ear he will sing

this test without hesitation; then I sound two notes, and ask for the lower one to be sung; then three notes, and the candidate has to sing the middle one; then a chord of four notes, usually an unpleasant discord, and I expect the two middle notes to be sung alternately, and very often little fellows of seven and eight are able to go through this severe test with the greatest ease. I often find boys with a sense for absolute pitch, and I encourage them to cultivate this splendid gift.

I return to my village folk. After two seasons' lectures and careful training of the voices, it was thought wise to give two concerts in order to show the results of our labours. These were most satisfactory. At one of the concerts a small cantata was performed, and at the other unaccompanied part-songs and madrigals, the music chosen being of the first order. The tone produced by both choruses was really wonderfully good, considering how coarse and hard it was during the first few lessons.

I think it very helpful to add expression marks, especially in music where very little has been done by the composer. Much of the music sung by my Minster choir is marked most carefully, and I find by adopting this plan I am able to get a great unity of expression and varied colouring. I even go to the trouble of marking nearly all the orchestral parts used by my symphony orchestra, and by so doing I find we get far better results, especially in the works of the old masters.

My final remarks must be on the great and important factor, enthusiasm. Enthusiasm backed up by a sound knowledge of one's subject will work wonders, and without it a teacher is of little use in any work which he or she may undertake.

MISS CECILIA HILL, secretary of the Herts and North Middlesex festival, read the following paper on:

#### THE COMPETITION FESTIVAL MOVEMENT IN LONDON.

Large bodies move slowly, and London comes late into the field of competitive festival activity. With the noble exception of Stratford, London has only recently to any large or organized extent, lent its enormous facilities and advantages to this cause. A London competition festival, certainly at first thought, appears to offer no charm, and does not appeal to the poetic imagination. Country villages sending their church choirs, and school children driving in hay wagons through green lanes, to sing in a tent or a shed, or under the trees in the field, present a more attractive picture than any we can conjure up in Edgware Road, or Mile End Road, or the Old Kent Road. But how incomparably important is the influence, both musical and moral, which a London competition festival might exert! Surely if it be necessary to raise the standard of public taste (I take this as the primary result we aim at in our festivals) the commercial City of London (for London is commercial through and through, East End, West End, from end to end) is in crying need of competition festivals. Musical comedies, music halls, ballad concerts, fashionable audiences, all do their best to degrade public taste. I am told, for instance, that the reason why the music hall has such an enormous hold on the masses is partly because there is no other institution in which the hearers can feel one with the singer, the chorus of a music hall song being the expression of such unity. (In all local music halls the audience, I am told, joins in the chorus.) Now, if London is eventually to become one of the capitals of the realm of music, to rival let us say Berlin, we must start with these people who pay threepence for their seats and join in the chorus, we must give them more choruses to join in, we must begin at the earth and work upwards. Let us start festivals; for choral societies spring up like flowers about the path of competition festivals, and we want hundreds and hundreds of choral societies for men, for women, for mixed voices, for factory girls, for office boys, for cooks, waiters, nurserymaids and policemen, we must make all London sing! That is what I mean by beginning with the masses, and these are the possibilities of a London competition festival.

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## LOCAL FEELING.

Now in the country festivals, one of the chief factors on which we rely for success is the enormous strength of local feeling, and the joys and griefs of the choirs are fully shared by the audience. But local feeling of this sort practically does not exist in London. The audience would, I imagine, be quite indifferent if Chelsea were to beat Mayfair, or Notting Hill to beat them both. London is at present too vast and unorganized to allow of communal intercourse. There has, I believe, never been anywhere a strong revival or a new movement in art, or anything else, which did not start from a local centre. Art may end upon a national basis, but must start on a local one. As Professor Geddes says, let us go back to our boroughs, let us start from the village or perhaps the parish pump. A competition festival in every important borough of London would surely develop local resources and local pride.

Now for another way in which London festivals might help London. All lovers of music want a permanent opera in London. If at the competition festivals special classes were introduced for the study of opera, the airs, quartets, choruses, and so on, hundreds of people would be induced to know and love the operas, and the demand for a permanent opera would acquire an impatient and imperative sincerity which could not be trifled with. Further, London competition festivals would change and improve the language of London. It is something gained if cockney children can sing one song in comparatively pure English. At our recent inaugural festival at the People's Palace I was intensely struck with the charming accent of children when singing, who, in ordinary speech, spoke such cockney as to be almost unintelligible; this was of course the result of very careful training. In the adult choirs the cockney accent was more noticeable. So a London competitive festival could be a school for English speech.

Then let me point to, perhaps, a less attractive argument, the ease with which a London festival can be started. I have started festivals in the country and in the town. There is absolutely no credit in being jolly over starting a London festival. To begin with, there is an alertness in the London mind which welcomes novelty, and meets one half-way. Then, there are numberless existing organizations that can be made use of—clubs, societies, commercial firms, all willing to include musical competitions in their work. There are hundreds of workers ready to hand, experienced in dealing with large numbers of people, trained in parish work, active and self-sacrificing. Then again it is much easier to raise money for subscriptions in London than in the country. It is comparatively easy to get an audience. It is easy to secure good adjudicators. There are good and convenient halls everywhere. One of the chief practical difficulties in the organization of a country festival is that of travelling, arrangements of special trains, &c. This trouble is non-existent in a London competition. All the competitors can walk to the hall. Then, one does not have to cater; competitors can either go home to tea, or secure tea and buns just round the corner.

It may be a heresy, but it is my conviction that a competition festival started in London, and hoping to achieve any serious success and form a prominent feature in the life of London citizens, must be designed on a large scale. The organization must be large, comprehensive in its outlines, with a large area and large number of workers interested, a large number of competitors, and even a large expenditure. It seems to me there would otherwise be danger that in the enormous number of societies, institutions and educational efforts in London, a competition festival on a small scale would be engulfed in London's terrific stream and achieve little real result. I am open to correction, but it certainly seems to me that those festivals started in a small and timid way, remain small. Fortune in this case, I have found, is always with the brave. Let us, however, now see how London so far is provided for.

## AREAS OF LONDON FESTIVAL.

The East beyond Whitechapel, and the district comprising Essex, have been magnificently catered for, during

the past twenty-six years, by the Stratford Festival, an admirable effort which owes its existence and success to the initiative of Mr. and Mrs. Curwen, and the untiring energy and perseverance of Mr. Graham. I am not here to give details as to the organization of existing festivals, and Stratford is too well-known to require any advertisement. Working geographically round London, and not in order of the date of their formation, I take the festival recently established at the People's Palace. Here is an area reaching to Temple Bar on the south and Hackney on the north, joining the area of the Stratford Festival on the east. These two festivals provide for competition in all forms of choral and concerted music (the People's Palace omits, however, the competitions for solos which are such a conspicuous feature of the older institution). Coming up to Hackney on the East, and as far South as Pentonville Road, and going far North through all the northern suburbs of London right away into Hertfordshire and North Middlesex, comes the festival held at the Alexandra Palace. Working round in our survey to the West of London, there might have been a distressing gap in the circle. To my great joy, however, I find that this district is also to be provided for. The admirable choral and orchestral competition of Kensington is extending its area, hitherto somewhat limited, and is in the future to include the London boroughs as far North as St. Pancras and Marylebone and as far West as Paddington. [It was explained afterwards that Ealing, Uxbridge and other places are included in this scheme.] The South London Festival, held at Battersea, including all London South of the river, completes the circle. If I have not mentioned the competitions of the London Sunday School Choir, of the London Working Girls' Club, of the St. Cecilia singing competition, of the Crystal Palace Festival in connection with the Tonic Sol-fa Association, and the London Schools Musical and Dramatic Association, it is not that I wish to ignore those excellent, artistic and useful efforts, because these, it appears to me, are working on very definite lines, catering each for special requirements more than for a special area not exactly metropolitan, though each is doing admirable and useful work in spreading the love of music and increasing the excellence of its study in London. Now that you have a clear idea of the organizations that are already on foot, you will perhaps realize the largeness of the sum of human effort that is being expended in this particular direction in London. Each festival represents a stupendous amount of work, carefully organized committees, carefully chosen local secretaries, large public meetings, large sums of money, hundreds and hundreds of singers, armies of conductors, stewards and secretaries, ceaseless rehearsals, and, finally, endless trouble on the part of devoted organists and schoolmasters, generously and cheerfully given without the hope of the smallest material reward. I am not a pessimist; I believe that none of this tremendous sum of human effort has been wasted, but competition festivals on a large scale are too recent a development in London for us to be discouraged by any smallness of result or by any apathy. I cannot help feeling, however, that these metropolitan festivals might perhaps help London more effectually and more swiftly with greater co-operation between them, the committees and secretaries meeting at stated times to adjust small differences and devise large and united efforts. There has not been time, so far; charity begins at home. I have visions of a festival, not so far away, of a competition festival to be held in London called "the London Competition," where the first-prize choirs from Stratford, Alexandra Palace, People's Palace, Kensington, Battersea, will meet and contend for the final prize, to be presented by the King at Buckingham Palace. There (as a result entirely of the educative influence of the local borough competition festivals) the best choral singing in England will be heard; there the choir of Blackpool and the prize-choir of the National Eisteddfod will come to listen with wonder and envy to the singing of a choir from St. Pancras or the Bayswater Road.

And why should we stop there? The next year we should have an Imperial festival, the Colonies would

send their best choirs to compete. We might then go on and have an international tournament of song in London; the French, the Germans, the Russians, the Swedes could meet in friendly rivalry. In case of difficulties arising, a special arbitration court could be established at The Hague. The ancient Greeks combined dramatic performances (including song and dance) with their annual games. England is the inheritor of the Greeks, and the home of athletic conquests; it would be an ideal return to a pure and healthy attitude if song and sport could be combined, and if in London an Olympiad could be held where cricket matches, contests in dramatic representations, swimming contests, and choral singing would form the programme. London, by that time, but not before, will require no competition festivals; London will possess a musical atmosphere; London will be the home and school of English composers whose influence will spread throughout the world; London will be the centre of active Art life; and London will possess its National Theatre and its National Opera House, and it will be the competition festivals of London that will have helped to bring about these magnificent results.

Mr. AITKEN CRAWSHAW (Hon. Sec. of the Upper Wharfedale Festival, held at Ilkley) read a paper which described minutely a scheme for the encouragement of sight-reading. The scheme is not a new or particular plan of teaching the subject, but an elaborately graded series of examinations of results and of awards. As the scheme was printed in full in the July number of the SCHOOL MUSIC REVIEW, it need not again be given here.

In reply to a question, "If the sight-reading tests are not to be compulsory, how are we to get the choirs to go in for them?" Mr. AITKEN CRAWSHAW said the obvious answer was that inducements are so great that the teachers and conductors who wish to gain distinction, would enter for them on those grounds. He believed there were a number of choirs and schools which were anxious to bring themselves up in this respect.

Dr. McNAUGHT said that Mr. Crawshaw had boldly gone into details, which, though difficult to follow, were absolutely necessary if the scheme was to be made to work. His own fear was, that the scheme was too elaborate. School teachers had recently emancipated themselves from individual examination. But now they would be asked to renew such examination, and that was a change which some teachers would resist. Yet the fact that the feeling against individual examination was not universal was proved recently at the Crystal Palace, when 5,000 children were gathered from the East of London, every one of whom had passed an individual examination in sight-singing. The event was organized by the Tonic Sol-fa Association, which was the only body in this country that had the courage to say they would not have a singer in the choir unless he or she had passed this examination. He wished they could do this right through the competition festivals, but this was a counsel of perfection.

Lady MABEL HOWARD said she believed that in this question of sight-singing laid the great difficulty of the education committees. The teacher had often hard work to get any music at all in the schools. The importance of the matter had been impressed on the Education Committee in Cumberland. They had to approach the managers, for the teachers had little to do with the matter. She thought everyone should impress on the education committees the importance of allowing teachers to teach festival music. Permission had been obtained for this in Cumberland.

The Rev. A. S. CONNELLINE said that he did not think there was any necessity to get leave for festival music to be practised. The choice of the music usually laid with the head teachers, and if they chose the festival music it could be practised in the ordinary school time. Not only so, but the music could be bought out of the allowance for school material. He urged all who had to do with these competitions to make sight-singing compulsory for the schools. In the Bucks competition they had 1,600 children, all of whom went through a sight-singing test. They encouraged staff notation. As far as his own experience went—and they had all the bigger schools in the area in their festival this year—not a single school

made any difficulty about the test. In fact, the performance of a very difficult cantata, worked at in school hours according to the time-table, showed that it was obvious all the schools had managed to grapple with this sight-singing, and as a consequence had been vastly improved in power.

Mr. T. H. WARNER urged that the point was to approach the education committees in order to get them to include sight-singing in the school curriculum. One of the education committees in East London paid for the whole of the certificates granted to these children on behalf of the recent Crystal Palace Festival. They encouraged the festival in every possible way, and allowed rehearsals during school hours.

The Rev. A. S. CONNELLINE said that the three education committees in Berks, Bucks and Oxon supported the festival committees most warmly. They did not give them money, but they helped in the way of music, notices, &c., and gave other facilities. Personally he did not believe it was true that there was any real difficulty in getting hold of schools or teachers.

Miss WAKEFIELD said it would be very nice if all county councils and education committees could see matters in this light.

Lt.-General ORDE (Morpeth) said he had no difficulty in getting hold of the Northumberland Education Committee; the real difficulty was to get hold of the children.

Miss Say Ashworth then read a paper on her work in connection with a Manchester (Ancoats) Girls' Club. The experience recounted proved to be exceedingly interesting to the audience. We shall give the paper in full in our next issue.

After votes of thanks to Lady Mabel Howard and Messrs. Broadwood, the proceedings terminated.

## SUNDERLAND.

### CHILDREN'S COMPETITION, June 24.

This event was open to choirs of children (35 to 50 voices) attending the Council Schools of Sunderland, Southwick and Fulwell. The scheme was under the direct patronage of the Mayor and members of the Council. There were five money prizes, ranging from 10s. 6d. up to £2 2s., and there were besides gold medals and batons for conductors. Mr. J. E. Jeffries, organist of Newcastle Cathedral, adjudicated. There were fifteen entries. Each choir had to sing "A song of evening" (A. H. Ashworth), and an "own-choice" piece. The following is a list of entries, &c., and a statement of the chief results:

- |        |   |
|--------|---|
| 2nd,   | Barnes Boys' School (Mr. Edward Warriner).                                  |
|        | "The comrades' song of hope."   |
|        | Colliery Boys' School (Mr. George Hedley).                                  |
|        | "When evening's twilight."  |
|        | Diamond Hall Boys' School (Mr. J. T. Hindmarch).                            |
| 3rd    | "The carnovale."  |
| (tied) | Redby Boys' School (Mr. Andrew Wilson).                                     |
|        | "Gentle swallow."   |
|        | Hendon Boys' School (Mr. J. R. Johnson).                                    |
|        | "The May bells and the flowers."  |
|        | James Williams Street Boys' School (Mr. Martin Cartledge). "I know a bank." |
| 4th,   | Moor Boys' School (Mr. Arthur Hurdman).                                     |
|        | "May day."  |
|        | Simpson Street Boys' School (Mr. R. W. Rudd).                               |
|        | "The Carnovale."  |
|        | St. Columba's School (Mr. J. D. Hall).                                      |
|        | "The old green lane."   |
| 5th,   | St. Joseph's Mixed School (Mr. James C. Stone).                             |
|        | "O, blithe new-comer."  |
|        | St. Mary's Boys' School (Miss Brien).                                       |
|        | "Hark, the birds are calling."  |
|        | St. Mary's Girls' School (Mrs. Curran).                                     |
|        | "The gipsies' revel."   |
|        | St. Patrick's Mixed School (Miss Doherty).                                  |
|        | "Greeting."   |
|        | Thomas Street Boys' School (Mr. Wm. Adamson).                               |
|        | "Gentle swallow."   |
| 1st,   | Valley Road Boys' School (Mr. J. E. Orr).                                   |
|        | "Whispering winds."   |

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Mr. Jeffries reported as follows: "I am pleased to state that I found an excellent style of singing displayed by nearly all the choirs which took part. The quality of tone produced was of the right kind, and great care had evidently been taken in the preparation of both the test-piece and also that chosen by each choir to show its capabilities. Much attention had been paid to phrasing and expression. The results reflect the greatest credit upon the teachers."

Mr. Laycock says that a conspicuous feature of the competition was that it showed throughout the utmost goodwill and cheerfulness, indicating that the choirs competed for the love of the music and a desire to improve, rather than from the mere wish to gain a prize.

#### SOUTHPORT.

July 2, 3, 4.

This festival is managed with great spirit. It appeals to almost the same districts as those covered by the other Lancashire festivals. But as few of the choirs, in the North at least, are content to sing at only one competitive centre, there was this year, as in previous years, a considerable number of entries. The weather turned out to be so fine and hot that the audiences were not altogether satisfactory, the public somewhat naturally preferring out-door attractions.

The following were the entries and chief results:

#### JUNIOR CLASSES.

Local Challenge Shield Class. Tests: "Down in a green and shady bed" (Boundy) and "The River" (Challinor).

Blowick School (Mr. F. W. Clarke).

1st, Talbot Street Wesleyan School (Mr. W. T. Barnett).  
3rd, Hesketh-with-Beconsall C. E. School (Mr. T. Wilson).

St. Paul's Mixed School (Mr. R. G. W. Davis).

2nd, Birkdale Council School (Mr. A. E. Parr).

Wenington Road School (Mr. W. Ward).

Open Challenge Shield Class. Tests: "Gentle swallow" (Rogers) and "Slumber song" (Challinor).

St. Paul's Mixed School (Mr. R. G. W. Davis).

Birkdale Council School (Mr. A. E. Parr).

Blowick School (Mr. F. W. Clarke).

2nd, Talbot Street Wesleyan School (Mr. W. T. Barnett).

3rd, Ancoats Junior Choir (Miss S. Ashworth).

1st, Morecambe Central School (Mr. M. Stoddard).

Children's choirs (Band of Hope). Test: "Spring song" (Schumann). One entry: Churchtown Congregational (Mr. T. Brookfield).

Girls' Friendly Societies, Challenge Shield Class. Tests, (a) "The happy birds" (Rubinstein); (b) "The lamb" (Walford Davies).

Heywood Street Girls' Club, Ancoats (Miss Wood).

Emmanuel Girls' Friendly Society, Southport (Mr. W. Tattersall).

1st, Girls' Institute, Ancoats (Miss S. Ashworth).

Girls' Institute, St. Helens (Mr. H. Berry).

3rd, Girls' Institute, Salford (Miss S. Ashworth).

2nd, Morecambe Girls' Friendly Society (Miss Duff).

#### ACTION SONGS.

Grimshaw Street School, Preston (Miss Seed).

"Dear little shamrock."

Southport Sand-pipers (Miss Brockbank).

"Wynken, Blynken, and Nod."

2nd, Talbot Street Wesleyan, Southport (Miss Coppack).

"Spider and the fly."

Lytham Congregational (Misses Lowe and Consterdine).

"Fairies."

Brunswick Sunday School, Bury (Miss Platt).

"Little gipsies."

1st, Grimshaw Street School, Preston (Miss Peake).

"Come, lasses and lads."

3rd, Talbot Girls, Preston (Miss Turner).

"When will the boats come home."

St. Wilfred's School, Preston (Miss Lyon).

"Mr. Gollywog, good-night."

#### ADULT CLASSES.

There were eight divisions in the adult solo-singing competition. The first-prize winners were: Mrs. Marie

Whitaker and Miss Edith F. Gledhill (sopranos), Miss Nancy Howe and Miss Maud Sykes (contraltos), Mr. A. Greenwood and Mr. Wilfred Gaukrodger (tenors), Mr. Herbert Allen (baritone) and Mr. Wm. Halkyard (bass).

The chief results in the choral sections were as follows:

Male-voice choirs (alto lead). Tests: "I arise from dreams of thee" (Challinor) and "Tally-ho!" (Lee Williams).

1st, Colne Orpheus (Mr. T. Wilkinson).

2nd, Lancaster (Mr. R. T. Grosse).

3rd, Todmorden (Mr. T. H. Lees).

Male-voice choirs (tenor lead). Tests: "There was an aged monarch" (Cornelius), "Happy light, happy day" (Scharwenka) and "The phantom host" (Hegar).

1st, Habergham (Mr. E. Hitchon).

2nd, Southport (Mr. J. C. Clarke).

Female-voice choirs. Tests: "Evening" (Hegar) and "The mermaid" (Schumann).

1st, Southport (Mr. W. Tattersall).

2nd, Girls' Institute, Ancoats (Miss S. Ashworth).

3rd, Birkdale Ladies' Choir (Miss E. Griffiths).

Choral sight-reading.

1st, Bradford (Mr. H. Ball).

2nd, Southport (Mr. W. Tattersall).

Mixed-voice choirs. Tests: "Christ has arisen" (Schubert), "Praise the Lord, all ye heathen" (Bach) and "Song of the dance" (Cornelius).

1st, Colne Valley (Mr. T. E. Pearson).

2nd, Southport (Mr. W. Tattersall).

3rd, Mossley (Mr. John Shaw).

The Bach cantata was generally well prepared and constituted a special feature of the festival. Mr. Granville Bantock, who was one of the adjudicators, expressed great satisfaction at the inclusion of such a work as a test-piece. The other adjudicators were Dr. H. Walford Davies, Dr. Challinor and Mr. C. E. Bryan.

#### NONCONFORMIST CHOIR UNION.

CRYSTAL PALACE, JULY 4.

Ten choirs competed in two sections. Mr. Arthur Fagge adjudicated.

Class A.—For choirs of not less than 26 and not more than 40 voices. Test-piece: "If ye then be risen with Christ" (I. Atkins), and piece of own selection. The following choirs competed:

Portsmouth Wesleyan Church Choir (Mr. C. Weedon). "Good-night, beloved" (Pinsuti).

Waltham Abbey Wesleyan Church Choir (Mr. W. T. Thomson). "Awake, Æolian lyre" (J. Danby).

1st, Ebenezer United Methodist Church Choir, Barnsley (Mr. John E. Ward). "The river floweth strong, my love" (R. Rogers).

Class B.—For choirs of not less than 16 and not more than 25 voices. Test-piece: "Unto Thee, O God" (W. Wolstenholme), and piece of own selection. The following choirs competed:

Dartford Wesleyan Church Choir (Mr. Edwin Phillips). "On the banks of Allan Water."

Marlowes Baptist Church Choir, Hemel Hempstead (Mr. Alfred Goodman).

"The long day closes" (Sullivan).

Camberley Wesleyan Church Choir (Mr. Ernest V. Mellon). "Love wakes and weeps" (Callcott).

2nd, Rushden Park Road Wesleyan Church Choir (Mr. F. Betts). "Lullaby of life" (Henry Leslie).

1st, Wainsgate Baptist Church Choir, Hebden Bridge (Mr. A. R. Ashworth).

"Three fishers went sailing" (R. Rogers).

Reigate Congregational Church Choir (Mr. F. J. Buckland). "Moonlight and music" (Pinsuti).

High Cross Congregational Church Choir, Tottenham (Mr. Jas. Edmondson).

"The shepherds' Sabbath day" (Hatton).

## NATIONAL TEMPERANCE FÊTE.

CRYSTAL PALACE, July 11.

The competitions on this occasion were for solo singers and choirs. In the solo sections the entries were as follows: Soprano 16, contralto 12, tenor 11, bass 9. The tests and first-prize winners were:

Soprano: "A woodland madrigal" (in key D) (Batten).

1st, Miss Washburn (Portsmouth).

2nd, Miss Clatworthy (Barry).

Tenor: "O flower of all the world" (in key F) (Woodforde-Finden).

1st, Mr. Fisher (Southsea).

2nd, Mr. James (Aberavon).

Contralto: "Where corals lie" (in key D) (Elgar).

1st, Miss Price (Southsea).

2nd, Miss Burns (Portsmouth).

Bass: "Droop not, young lover" (in key A minor) (Handel).

1st, C. F. Clay (Portsmouth).

2nd, W. Bennett (Portsea).

The first prizes were £1 1s. and second 10s. 6d. Mr. A. W. Moss, of Reading, was the adjudicator.

In the juvenile choir class there were ten entries, the test-pieces being "Come away, elves" (Glover), and "While toppers must keep drinking" (Anon.). Maximum marks 100.

First prize was secured by Lake Road, Portsmouth (Mr. W. T. Sayer), 97 marks.

Second prize by Surrey Chapel Band of Hope (Mr. S. W. Sharvell), 95 marks.

Third prize by John Pounds Mission, Stepney (Mr. W. Grix), 89 marks.

Mr. H. Llewellyn (Mountain Ash) adjudicated. The prizes consisted of bannerettes, silver badges, certificates and music.

There were two adult choral sections. In that for small mixed choirs up to fifty voices there were six entries. The test-pieces were "Who is Sylvia" (Macfarren) and "My bonnie lass she smileth" (Morley).

Bristol secured first prize (Mr. F. Stone), 91 marks.

Clarion, Portsmouth, second prize (Mr. S. Martin), 86 marks.

Barry Temperance, third prize (Mr. P. Harvard), 85 marks.

In the class for choirs up to 100 singers there were three entries. The test-pieces were "Nymphs and shepherds" (Purcell) and "Martyrs of the arena" (Laurent de Rillé).

The first prize was taken by Cardiff Blue Ribbon Choir (Mr. Jenkyn Morris), 94 marks.

Second prize, Aberavon, Port Talbot and Farbach Choir (Mr. G. T. Llewellyn), 87 marks.

Mr. S. Coleridge-Taylor adjudicated in both the above classes.

## THE TONIC SOL-FA ASSOCIATION.

CRYSTAL PALACE, JUNE 27.

Four choirs contended for the Curwen silver challenge shield. A silver cup was given to the second in order, and another cup was given for the best sight-singing. There were no money prizes. Each choir had to sing "Æolian harp, I love thy dying strain" (Frederic James) and an own-choice piece. The following is a list of entries and selected pieces, &c.:

Eglinton Road Choral Society, Plumstead (Mr. P. Alderton), "O Light, whose beams" (S. Reay).

Borough of Greenwich Choral Society (Mr. C. Nixon), "How sweet the calm" (G. A. Blackburn).

The Select Choir, Mile End (Mr. G. Day Winter), "Lullaby of life" (H. Leslie).

Essendine Choir, Paddington (Mr. W. Kendall), "Evening scene" (Elgar).

Eglinton Road seemed to lack experience, but they displayed good drill and some delicate rhythm. Their own-choice piece was sung too staccato, the vowel resonance lacked unity and beauty, and the attack was rather ragged. On the whole it seemed that the

conductor had a good conception of choral effects, but that the choir was not yet capable of fully responding.

The Greenwich Choir is a well-equipped and well-disciplined body of singers. The tonal attack was occasionally curved, and the expression lacked sincerity and moving power.

Mr. Winter's choir is large and well organized. A straggling formation of the men's voices could hardly have promoted unity. The tone was resonant and of good quality, and there was finish and breadth in the style. Some of the rhythmic possibilities of the first piece and a good deal of its poetry were realized. The "Lullaby" was thoughtfully interpreted. It was a trifle slow, and the pitch gave way; but it was always interesting, because it displayed musical sonority and expressive insight.

The Essendine Choir contains many excellent singers, but the balance sadly lacked tenors. In the first piece there was much to admire in the tenderness of the expression and the beauty of the tone. The tone-colour of this choir is remarkably consistent, but this quality seemed to be secured at the expense of complete vowel definition. The "Evening scene" was charmingly and picturesquely sung. Mr. Kendall has a fine conception of the piece. The low tints, although obscured by the distressing noises tolerated in and around the concert room, were beautifully realized, and throughout there was control notwithstanding the restraint. But the lack of tenors was fatal to complete realization of the piece.

The result was as follows:

1st, Mr. Winter's Choir, 141 marks (out of 160).

2nd, Essendine Choir, 139 marks.

Two pieces were submitted as sight-tests: "How calmly the evening" (Elgar), which was found far too easy, and "God sends the night" (Reginald Somerville). All the readings were good. The results were as follows: Maximum, 80 marks—Eglinton 71, Greenwich 76, Mr. Winter's Choir 77, Essendine 74. Dr. McNaught adjudicated.

## BERKS, BUCKS, AND OXON FESTIVAL.

A VALUABLE APPRECIATION.

At the meeting of the general committee, held on June 26, the following telegram was received: "Bucks County Education Committee desires to express appreciation of service rendered to the cause of musical education by means of the Competitive Musical Festival" (Signed, Secretary).

## DATES OF COMPETITIONS WITH NAMES OF SECRETARIES, 1908.

NEWCASTLE EMLYN (S. WALES).—August 5. Mr. J. P. Jones, Eisteddfod Offices.

NATIONAL CO-OPERATIVE CRYSTAL PALACE FESTIVAL.—August 22. Mr. George Morris, 6, Bloomsbury Square, W.C.

LLANGOLLEN (N. WALES), NATIONAL EISTEDDFOD.—September 1, 2, 3, 4. Mr. E. D. Jones, Eisteddfod Offices.

PORTSMOUTH.—September 26. National Temperance Choral Union. Mr. Robert J. Barclay, 53, Orchard Road, Southsea.

SHEFFIELD.—September 26. The N.W. Co-operative Choral Association. Mr. T. Horrocks, 2, Nicholas Croft, High Street, Manchester.

BLACKPOOL.—October 14, 15, 16, 17. Mr. Lionel H. Franceys, Williams Deacon's Bank.

NOTTINGHAM.—October 17, 24. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.

KEIGHLEY (THE "SUMMERSCALES").—October 24, 31. Mr. Allan Bradley, Scott Street, Keighley.

BARROW-IN-FURNESS.—November 5, 6, 7. Mr. T. J. Symons, 28, Warwick Street.

THE 1909 National Eisteddfod will be held in London, at the Royal Albert Hall, during the week ending June 19. The programme will be issued shortly. The adjudicators will be Sir Charles Villiers Stanford, Dr. McNaught, Mr. D. Emlyn Evans, Mr. Dan Price and Mr. Harry Evans.

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